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LONDON, SATURDAY, JUNE 14, 1851.

REVIEWS

The History of Normandy and of England. By Sir Francis Palgrave, K.H. Vol. I. Parker & Son.

A volume consisting of seven hundred and fifty pages, devoted to the history of one of the most obscure portions of the earlier middle ages, and comprising the events of scarcely more than two hundred and fifty years, must appear almost startling to the host of readers whose historical knowledge is supplied by hand-books of English history and epitomes of the history of the whole world,—and who are persuaded that there is a royal road to this as to all other knowledge, and that it may be traversed with something like railway speed. Those, however, who know how complicated is the history of the Past, especially those who in the course of historical inquiries have found how frequently in order to account for the events of one period it has been necessary to trace back the history of preceding centuries, will be surprised neither at the size of the volume, nor that as introductory to the history of England under our Anglo-Norman kings the author should have commenced with the descendants of Charlemagne.

This history of Normandy and England owes its origin to the studies which Sir Francis Palgrave has for so many years pursued in connexion with the public records,—it having been projected from "a desire to accompany the collections undertaken at the public expense by what may be termed a preface and a perpetual commentary." In pursuance of this plan "The Rise and Progress of the English Commonwealth during the Anglo-Saxon Period" was composed; and since "English history is the joint graft of Anglo-Saxon and Norman history," the narrative of the progress of the Norman power, together with the history of the contemporary Carolingian dynasty—the portion comprised in the present volume—follows therefore in regular succession. This will shortly be followed by the history of the Dukes of Normandy, Rollo's descendants,—by that of Duke William and the Conquest of England,—finally closing with the reigns of Stephen of Blois and Plantagenet,—that "transition era when, yielding to the influence of circumstances and the cogeny of positive legislation, the Anglo-Saxon usages and institutions were re-fashioned or rendered subordinate to new schemes and forms."

The first chapter of the volume before us treats of "the general relations of mediæval history," and traces the mighty influence of Rome—unconquered, though degraded,—"tattered, sordid, and faded as was her imperial robe," yet still a queen—over the destinies of modern Europe; for "this is the great truth on which the whole history of European society and civilization depends."

"Contemplate the heroic Chieftains of the Barbarian dynasties, each assuming the semblance of the Cæsars, and wise in that assumption. They profited by the provincial nationality which had been growing up during the tyrannic era. Postumus had been preparing the way for Tetricus, and Tetricus for Clovis—Clovis the Sicambrian, hailed as Consul, worshipped as Augustus. Thus did Leuvigild, the Visigoth, triumph in the Imperial policy; and in Britain the same principles spread over from the Gauls. Our Anglo-Saxons hastened into the communion of the Empire—Ethelbert impressed the Roman wolf upon the rude Kentish coin—Edwin raised the Roman Standard—Aethelstan is enthroned as the Basileus of Albion and the surrounding islands. In the employment of these titles and symbols, sound political prudence guided the clear-sighted Barbarians. Pageantry is a portion of Royalty which cannot be safely discarded; and such pageantry, such

adoption of Roman insignia and imagery became the constant assertion of their authority; for they thereby declared that they applied to themselves the doctrines of Imperial Sovereignty."

From Rome came "the titles and dignities that adorned the monarchy," and the civil law and feudality,—for "it is from the technical nomenclature of the civilian that you enucleate the Feud's very name;" and those guilds, and corporations, and communities, too, which fostered the social prosperity of mediæval Europe—even the initiatory idea of our "high court of parliament"—came from thence. It is to Charlemagne that this large infusion of the Imperial principle into "the Teutonism of the Western commonwealth" is due:—and thus is it that he stands forth the great landmark of his day, conspicuous through all ages. We should have liked a chapter on Charlemagne in Sir Francis Palgrave's most graphic style, for, as he truly says,—

"It seems Charlemagne's fate that he should always be in danger of shading into a mythic Monarch—not a man of flesh and blood, but a personified theory. Turpin's Carolus Magnus, the Charlemagne of Roncesvalles; Ariosto's *Sacra Corona*, surrounded by Palatines and Doze-Piers, are scarcely more unlike the real rough, tough, shaggy old Monarch, than the conventional portraits by which his real features have been supplanted. * * Each generation or school has endeavored to exhibit him as a normal model of excellence. Courtly Mezeray invests the son of Pepin with the faste of Louis-Quatorze; the polished Abbé Velly bestows upon the Frankish Emperor the abstract perfection of a dramatic hero; Boulainvilliers, the champion of the Noblesse, worships the founder of hereditary feudality; Mably discovers in the Capitulars the maxims of popular liberty; Montesquieu, the perfect philosophy of legislation. But, generally speaking, Charlemagne's historical aspect is derived from his patronage of literature. This notion of his literary character colours his political character, so that in the assumption of the Imperial authority, we are fain to consider him as a true romanticist—such as in our own days we have seen upon the Throne—seeking to appease hungry desires by playing with poetic fancies, to satisfy hard nature with pleasant words, to give substance and body to a dream. All these prestiges will vanish if we render to Charlemagne his well deserved encomium:—he was a great Warrior, a great Statesman, fitted for his own age.—It is a very ambiguous praise to say that a man is in advance of his age: if so, he is out of his place: he lives in a foreign country. Equally so if he lives in the past. No innovator so bold, so reckless and so crude, as he who makes the attempt (which never succeeds) to effect a resurrection of antiquity. We may put by the book, and study Charlemagne's achievements on the borders of the Rhine: better than in the book may the Traveller read Charlemagne's genuine character pictured upon the lovely unfolding landscape:—the huge Dom-Minsters, the fortresses of Religion; the yellow sunny rocks studded with the vine; the mulberry and the peach, ripening in the ruddy orchards; the succulent pot-herbs and worts which stock the Bauer's garden,—these are the monuments and memorials of Charlemagne's mind. The first health pledged when the flask is opened at Johannisberg should be the Monarch's name who gave the song-inspiring vintage. Charlemagne's superiority and ability consisted chiefly in seeking and seizing the immediate advantages, whatever they might be, which he could confer upon others or obtain for himself. He was a man of forethought, ready contrivance and useful talent. He would employ every expedient, grasp every opportunity, and provide for each day as it was passing by."

Thus, his earnest patronage of learning was no trick to awaken admiration among the scholars whom he summoned around him,—but was strictly practical. "He sought to train good men of business." Even his exertions for promoting the study of the Greek language—exertions which have been doubted, or admired and wondered at—were simply

intended to qualify men to transact political affairs at the court of Byzantium. It is singular how wholly Charlemagne's eulogists seem to have forgotten that Greek was a living language, and that his relations with Constantinople were most important. Thus, too, it has been said that the restoration of the Empire by Charlemagne was "a great idea"; but as our author truly says, "it was no feigned or poetized pageant, no fiction fostered by school-boy sentiment, artistic enthusiasm, or scholastic pedantry, but a reality of realities." And thus he was elevated to the imperial authority for the purpose of continuing the imperial succession. The usurpation of Irene had endangered the very existence of the empire:—for how could a female wear the imperial diadem?—

"Moreover, Christendom had to dread a rival Empire,—the Empire of Islam, under one Chief, one Caliph uniting temporal and spiritual authority; and was not one Emperor equally needed for Christendom? Hence Charlemagne's call:—*Ne Paganis insultarent Christianis si Imperatoria nomen apud Christianos cessasset*—Pope and Clergy, Bishops and Abbots, Franks and Romans, advising, as they best might, with the people and communities of the West, acknowledged the Son of Pepin as the Cæsar, and invested him with the Imperial authority, bestowed by the Church, consecrated by the Church, but yet antagonistic to the Church of which the Emperor was the defender."

"Thick and lowering were the tempests gathering on the horizon, while the sun shone bright and cheerful on the vaulted roofs of Aix-la-Chapelle,"—but in his declining years these deepening shadows cast a gloom over the prosperous fortunes of Charlemagne. The Saracens renewed their attacks, the Slavonians attempted a rising, and—omen of darker ills—the sails of the Northmen loomed on the coasts. His eldest son Pepin, king of Italy, sustained a severe defeat from the Venetians, and retired to Milan to die. His death was followed by that of his brother Charles, king of Austrasia and Neustria, Charlemagne's most beloved son; and sinking under this weight of sorrow, the aged monarch's health gave way, and he set his affairs in order. All his ecclesiastical and civil officers, all the senators of his mighty empire, were convened at Aix-la-Chapelle; and with their assent he caused Louis-le-Débonnaire, the youngest and last surviving of those three sons among whom he had divided his kingdom, to lift with his own hands the crown of empire from off the altar, and place it on his own head. To the care of Louis the young son of his brother Pepin and the three young sons of his illustrious father were alike committed; and then, all being done, the great Emperor of the West—whose name is still a name of power both in history and in romance—prepared himself for that last event which soon after took place.

Very regal was the sepulture of "Carolus Magnus,"—crowned, sceptered, surrounded by every symbol of rule even in the grave. A well-known tale it is,—but it seems to form the fitting sequel to his proud career.—

"In the gallery of the Basilica he had erected his marble throne, covered with plates of gold, studded with Greek cameos and astral gems from Nineveh or Babylon. Before that throne were the stairs, straight down descending to the sepulchre which Charlemagne had already dug deep for himself in the holy ground, even when he raised that marble throne. Soon afterwards the huge broad flagstone which covers the vault was heaved up,—there they reverently deposited the embalmed corpse, surrounded by ghastly magnificence, sitting erect on his curule chair, clad in his silken robes, ponderous with brocade, pearls, and orfay, the imperial diadem on his head, his closed eyelids covered, his face swathed in the dead clothes, girt with his baldric, the ivory horn slung in his scarf, his good sword Joyeuse by his side, the Gospel-book open on his lap, musk and amber,

and sweet spices poured around,—his golden shield and golden sceptre pendent before him." And thus he appeared when, centuries after, Otho gazed awe-struck on the actual features of Charlemagne.

Louis-le-Débonnaire succeeded to a mighty empire; but the seeds of dissolution had been already sown, and a baleful crop ere long sprang up. As attached to literature as his father, he exhibited greater proficiency. He was an excellent Latin scholar, and well acquainted with the Greek; he "delighted, too, in the poets and rhetors of the classical age." As king of Aquitaine his government had been wise and just. Three days in each week he devoted to the administration of justice; while in the field his bravery and warlike skill were not unworthy of the son of Charlemagne. But the stern energy—the sinewy arm no less than the wise head—was needed; and as years rolled on, his subjects became turbulent and his sons rebellious. Partition after partition of the empire amongst them followed, each giving rise to new heart-burnings; and when his second marriage, with the beautiful Judith, was followed by the birth of a son presenting a new competitor for the crown,—the three sons took up arms against their father, and ceased not their hostilities until he was a captive at their mercy. It seems strange to us, accustomed, though very incorrectly, to view this period as one of deep barbarism, to find that it was not deficient even in what has been emphatically considered a sure proof of civilization—a political literature.—

"A libel and pamphlet literature arose, the crest of the foaming waves, a nationally characteristic literature, re-appearing in the subsequently corresponding crises of the ancient monarchy. The *pièces justificatives* of the *Mémoires de Louis-le-Débonnaire* should be bound up with the *Mémoires de la Ligue*; the *Mémoires de la Ligue* introduce the *Mémoires de la Fronde*, and all should be numbered consecutively and made into one set, as introductory to the *Mémoires de la Révolution Française*. In such a collection we should find Archbishop Agobard's addresses to the people, and also the reply to Agobard's addresses—the *Conquestio Domini Ludovici Imperatoris*—the pathetic lament in which the dethroned Louis, like another Charles Stuart, narrates the indignities he sustained. The collection would also include a very curious political Biography of Wala, the source supplying the materials for our narrative of his youthful adventures. This work consists of a series of conversations, in which the several individuals concerned are designated by fictitious names—a plan instigated equally by the desire of concealment and the lurid drollery often accompanying the most fatal intrigues, the morbid merriment elicited by intense anxiety. * * It may be remarked, that the literary fancy of employing fictitious names, which amused an Alcuin and a Charlemagne, was common during the Middle Ages. Belonging to this particular era, we have a threnody upon the death of Abbot Adelhard, also due to Paschasius, an eclogue in which the *Vieille Corbey*, the mother monastery in Picardy, and young Corbey the daughter on the Weser, alternate their lamentations as Phyllis and Galatea."

Louis-le-Débonnaire—he who as emperor had succeeded his great father by his express will—discrowned, imprisoned, separated from his wife and their darling child, too young as yet to take part in the struggle—ere long became an object of pity to his people, and by a counter-revolution he was replaced on the throne. But his sons were still his implacable enemies. Again he was deposed and imprisoned; and in the abbey of St. Médard he composed the pathetic 'Complaint' which has been handed down to us. Meanwhile, the Northmen were hovering on the Belgic coasts, and directing their ships towards the mouth of the Seine, when the Germans interfered in favour of the imprisoned monarch; and a second time he was restored to his throne, and—what were dearer still—to his

empress and his young son Charles. Little rest, however, remained for him:—council after council, partition after partition of the empire followed. Pestilence broke out, a comet added its mysterious terrors,—while the Northmen, emboldened by success, crowded the shores in greater numbers. One thing was paramount in the emperor's mind—the inauguration of his young son Charles as his successor:—and this effected, the short remainder of his life was passed in suppressing insurrections.—

"But the end was nigh.—Louis-le-Débonnaire never saw any of his children again. At Frankfort on the Maine he stayed his progress: it was spring-time, past Whitsuntide.—The season had been rendered awful: on the eve of the Ascension the sun was totally eclipsed, and the stars shone with nocturnal brightness. His stomach refused nourishment, weakness and languor gained upon him. Uneasy and seeking rest, the sick man fancied that he would pass the approaching summer upon the island which, dividing the heavily gushing Rhine, is now covered by the picturesque towers of the Pfaltz; and he desired that a thatched lodge or leafy hut should be there prepared, such as had served for him when hunting in the forest, or as a soldier in the field.—lying on his couch, he longed for the soothing music of the gurgling waters, and the freshness of the waving wind. Thither was he conveyed, his bark floating down from stream to stream. Many of the clergy were in attendance,—amongst others, his brother, Archbishop Drogo, who at this time held the office of Archicapellanus; and Drogo received the last injunctions which the son of Charlemagne had to impart."

Here—and it is a touching contrast—not in the gorgeous palace, but beneath that pleasant leafy canopy, the successor of the mighty Charlemagne breathed his last.

Charles-le-Chauve, so called from his singularly lofty forehead, the youngest and darling son of Louis-le-Débonnaire, was, like his father and grandsire, strongly attached to literature and highly cultivated. Indeed, the monarchs of the Carolingian race have had but scant justice done to their intellectual capacity. "Few amongst them can be discovered really deficient in natural qualities or talents for royal authority; while some possessed these in a high degree—prudence, prowess, contrivance, genius, and energy. The fact is, that for their historical reputation they had overmuch talent. The rivals were too equally matched. Had any one crushed his competitors, so as to restore the ancestral glory, all their individual weaknesses would have been forgotten." Charles-le-Chauve was not able to attain this superiority,—but still he was an energetic monarch. His education had been carefully attended to, and he became the munificent patron of learned men.

"Important chronicles by which we now profit, owe their origin to the liberal obedience which his suggestions commanded. His court was the resort of the learned, whom he encouraged by munificence, but more efficiently by example and generous rivalry. An acute metaphysical theologian, he delighted in epistolary discussions, exercising the ability of opponent and respondent. Charlemagne gave to the Western Church the sublime hymn *Veni Creator*: his grandson, instructed by the example, cultivated the same noble talent, and his compositions were adopted in the Gallican liturgies.—An expressive token of his classical taste may be discerned in the name *Carlopolis*, by which he sought to honour his favourite palace.—Compiègne, and the city he there designed to found."

Not only was Charles-le-Chauve on his accession harassed by the hostility of his eldest half-brother Lothaire, but the Northmen, already victorious along the eastern coast of England, passed over to France.—

"Hitherto, however much the Northmen had troubled the Frankish Empire, their depredations were confined to the coasts. The precautions

adopted by Louis-le-Débonnaire, ill-served and neglected as he had been by the Franks, were not fully adequate to repel the Pirates; but he had sufficiently protected the inland territory. Never yet had the Pirate vessels floated on the fresh waters: never had their crews seen the land on either side. But immediately after Charles had withdrawn the Frankish squadron from Rouen, the acute and active Northmen, who had been watching their opportunity, occupied the estuary of the Seine. Osker, hitherto undistinguishable amongst the Danish captains of the Channel fleet, conducted the expedition: an unusually high tide facilitated the invasion.—On the eve preceding the very day when Louis cut up and dispersed the Frankish army, under the Duke of Austrasia's command, did Osker's fleet enter the brimful river. The Seine flood-tides were then accompanied by a sudden head or rise of waters, the sea conflicting with the river, similar to the *Eger* or *caw-guerre*, so remarkable in the mouth of the Severn: the roar could be heard five leagues off. As their vessels rowed upwards, and the crews contemplated the unfolding of the winding shores, how the prospect must have delighted the Northmen during their first navigation of the Seine: the fruitful fields, thick orchards, the bright, cheerful, and healthy cliffs, and the succession of villas, burghs and monasteries, basking securely in the enjoyment of undisturbed opulence. Generations had elapsed since the country had been visited by any calamity, the Northmen had been kept off, and commerce and agriculture equally contributed to the people's prosperity. But the Danish fleet never slackened oar or sail, the crews never touched the land: they had a great object in view, they would not halt to plunder now,—lose the tide, not they! Osker was seeking to secure the booty of Rouen by a *coup de main*.—Gallo-Roman Rothomagus, and the various suburbs and villages included in its modern municipal *octroi*, constituted a congeries of islands, another Venice upon Seine. The ground-plot of the present flourishing city was either partly occupied or much intersected by the ramifying channels of the river, as well as by various rivulets, the Renelle, the Aubette and the Robec, the *Rothbach*, or *red-beck*, the red stream. * * The city was fired and plundered. Defence was wholly impracticable, and great slaughter ensued: it was reported that the archbishop was killed. This, however, was not the case: Gundobald, the Prelate, escaped like the monks of Saint Ouen, who fled, bearing with them the relics of the Saint; but the Monastery, then standing beyond the city precinct, was sacked, and the buildings exceedingly damaged. It is thought, however, by some architectural antiquaries that the *Tour des Clerks*, the Romanesque fragment now incorporated with the exquisitely delicate Flamboyant structure, is a portion of the apse belonging to the original Basilica. Of the Cathedral, hardly one stone remained upon another; nor were the injuries which the sacred structures of Rouen received during this invasion effectually repaired, until the piety of Rollo and the Normans restored the fabrics their forefathers had destroyed."

The spoil obtained at this first descent was enormous:—and the Danes hurried back to summon their brethren to participate their good fortune. But even this fatal visitation was unavailable to reconcile the contending royal brothers. Scarcely had the Danes quitted the mouth of the Seine ere Lothaire's camp was pitched in the vicinity of Auxerre, while that of Charles and Louis was pitched hard by; and the whole chivalry of France and Germany awaited the deadly conflict.—

"On the Feast of Saint John the Baptist, Pepin appeared in the camp at Tauriac, but he had no answer to give on the part of Lothair; and the brothers then, seeing that there was no hope of determining the great controversy otherwise than by force of arms, solemnly summoned Lothair to abide by the judgment of God. They and their host would meet him and his host in the valley on the following day, at two hours after midnight, when the dark twilight contends with the dawn:—they defied him. Lothair received the message with insolent contempt, but gladly accepted the challenge; and on the morrow of Saint John the Baptist, the

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long bright merry summer-day, ensued the direful battle-strife, kings, nobles, kinsmen, each smiting against kings, nobles and kinsmen, with infuriated antipathy. Louis-le-Germanique directed the onslaught against Lothair: a second division was commanded by Charles-le-Chauve, the third by Count Adalhard. Count Nithardus, the historian who relates the tale we tell, fought in this division, and he speaks with soldier-like pride of the service which his sword then rendered, whilst Angelbert, Count Nithard's brother, was ranged under the standard of Lothair. Never since that tremendous battle in the Catalaunian fields, when Hun and Ostrogoth contended for the mastery, had the Gauls witnessed equal slaughter. What the Roncevalles 'dolorous rout' appears in romance, Fontenay becomes in authentic history. National traditions deplored the loss of a hundred thousand combatants. Moreover, the custom of Champagne was ever afterwards appended to, like the gavel-kind custom of Kent, as the living record of a boon obtained, though from a very different cause, the concession made to affliction, not the reward of steadfastness and bravery. Champagne possessed a peculiar privilege derogating from the otherwise universal maxim of the French law, the doctrine which forbade the derivation of nobility from the distaff, whereas in Champagne, nobility was transmitted by maternal descent, irrespective of the father's blood; and this privilege was supposed to have been bestowed for the purpose of preventing the otherwise imminent extinction of the aristocracy."

The loss was proportionally severe on both sides,—but victory was on the side of Charles; and it is a pleasing trait to find that the morrow of the victory was not employed in chasing the vanquished foe, but in tending the wounded and burying the dead. This was followed by three days of fasting and prayer. Conferences and treaties now succeeded:—the Treaty of Strasburgh, "that memorable testimony of the formation of language," and which is so often appealed to by the philological antiquary, —and the Treaty of Verdun, "which assuming the Carolingian empire to be the first, became the second stage in the organization of Western or Latin Europe." Still the Danish invasions continued. Regner Lodbrok succeeded Oaker; the Loire and the Garonne were filled with the Northmen's fleets; while stout Regner Lodbrok, with his hundred and twenty "dragons of the sea," ploughed cheerily through the crashing ice on the heaving Seine, "even up to Paris."

"On Easter Eve the Danes entered Paris. Joyless did the austere season render the vernal festival of the Resurrection throughout the Gauls, *Pâques-fléuries*—but spring denied her early garlands; hepatica, primrose, violet and snowdrop were nipped in their clemmed buds, and the altars unadorned by flowers. At Paris they need them not: no tapers are lighted, no mass is read, no anthems sung.—Bishop Erchenrad setting the example, the priests and clerks deserted their churches: the monks fled, bearing with them their shrines: soldiers, citizens and mailors abandoned their fortresses, dwellings and vessels: the great gate was left open, Paris emptied of her inhabitants, the city a solitude. The Danes bided at once to the untenanted monasteries: all valuable objects had been removed or concealed, but the Northmen employed themselves after their fashion. In the church of Saint-Germain-des-Prés they swarmed up the pillars and galleries, and pulled the roof to pieces: the larchen beams being sought as excellent ship-timber. In the city, generally, they did not commit such devastation. They lodged themselves in the empty houses, and plundered all the moveables. Silver and gold were hidden, but baser metals were worth carrying away, and the iron-work of Paris gate added to the freight of the Danish barks and barges: without doubt, also, the Danes found ample stores of provision in the city and in the monasteries."

Charles, paralyzed by the cowardice of the Parisians, was compelled to offer an enormous subsidy. Seven thousand pounds of silver were offered, and accepted,—and the Danes sailed back.

"Regner returned joyfully to Denmark: he repaired to Eric the Red, boasting of his exploits and their profit—how he and his Danes had rendered the Rømerige tributary, the money he had received, the booty he had carried away. His bravery of speech affronted the Over-king, who openly told the grim Sea-rover he did not believe him. Regner came again before his scoffing sovereign, followed by gangs of his crew, some carrying the big iron bar of the Paris gate, the others laden with a carved larchen beam, plucked from the roof of Saint-Germain-des-Prés. These trophies, laid before King Eric's throne, were the silent but irrefutable testimonies of Regner's victory."

Here we must pause:—postponing our further notice of Sir Francis Palgrave's book till next week.

The Birthright. By Emilie Carlen, Author of 'The Rose of Tistelön.' From the Original, by the Translator of 'St. Roche.' 3 vols. Bentley.

WHEN 'The Rose of Tistelön' was published, we pointed out how and why its authoress appeared to us less excellent and individual than her countrywoman Miss Fredrika Bremer. Hardly a tourist has treated the land and the literature of Sweden, since translation from the latter became the fashion, who has not assured us that in this verdict Stockholm and London are not agreed,—and that at home Emilie Carlen is much more ardently esteemed than her sister-novelist. That there is no keeping in tune with foreign tastes, we know. To ourselves, the romances of Madame van Paalzow, the strong-minded novels of the Countess Hahn-Hahn, the more astounding inventions of Mlle. Lewald and of Madame Mundt—all more or less popular abroad—are a mass of "dead letters,"—of printed pages, as distinct from books,—of confectations of images, so old as not to be worth the collecting, or else new merely because they have till now been rejected as not worth perpetuating:—and, to come to the point, this second novel of Madame Carlen in an English dress does nothing to shake our judgment expressed on the former occasion. It wants the flavour of original character and the interest of strong situation. Its pathos is long drawn, its structure is by no means clear, although intricacy of plot has not been aimed at. Beginning with a scene of mystery, in some respects resembling that which opens 'The Surgeon's Daughter' of Scott,—we are at once (as it were) transferred from seed-time to harvest—from the deed accomplished under concealment to the fruits of the same. It must be discerned at a first glance that Klas Malchus is not the lawful heir to Tyrsingholm,—for never was involuntary usurper more obviously ticketed as such: and his awkwardness and uneasiness and sentimental impatience of "conventionalism" excite small wonder and not much sympathy. By the side of his fortunes runs a separate stream, which invites us no less importantly to follow it. This is the mystery of Isabel's lot:—in every point of view, a dismal secret. Can any idea be more painful than that of a young woman, loving and beloved, hiding from every eye (save that of the reader) a cruel mortal disease which is ruthlessly beckoning her away from Life and Love? The study of Fortitude to which such a destiny gives rise, if thoroughly wrought out, could only produce an effect of deep distress such as hardly belongs to Art. Madame Carlen has meant to produce this, disregarding of the true canons of taste and imagination: but she has not succeeded,—her hand being weak in delineation. Isabel's betrothed, Richard, is a high-hearted, gallant fellow;—and Mary Alsing, the organist's daughter, is a pure, sweet, simple girl—the true organist's daughter of a novel—too proud to

listen to folly, too humble to nourish a thought of intrigue or ambition—and thus inevitably marked out for matrimonial exaltation.—We have specified the best characters in 'The Birthright.' The scenes (as is too often the case in these foreign novels) are too diffuse to admit of a single one being detached.

The Exposition of 1851; or, Views of the Industry, the Science, and the Government of England. By Charles Babbage, Esq. Murray.

Mr. Babbage, if one of the ablest and most practical of writers on the great topic of the year, is also one of the most discursive. His present theme embraces and covers an immense field of inquiry, social, scientific and administrative. He touches the origin and aim of Government,—dilates on the standing of intellectual men in this and other countries,—argues the relative merits and morals of the Press and of the Bar as professions,—writes in brief the history of learned Societies,—descants on the disadvantages of government by parties,—denounces in good round terms what he considers to be the unworthy intrigues of scientific coteries,—labours to show the feasibility of a real Order of Merit,—contends against certain presumed errors or oversights in current ideas with regard to the practical operation of the laws of exchange,—repeats the story of his calculating machines,—and goes over the many questions connected with the rise, progress, site, bye-laws, and supposed ulterior objects of the Great Industrial Exhibition. Many of these matters stand in but slight and incidental relations to the chief subject; but Mr. Babbage so shapes and vivifies his argument as to lead the reader gradually on from topic to topic without sense of weariness or of want of logical sequence in the ideas which are placed before his mind. No art or artifice is used by the writer to produce this result. The connexion of his chapters is not formally pointed out; and in several of them the subject which brings them together and gives a name to the volume is not so much as referred to, directly or by implication. The matter is not developed regularly from a starting point, nor built up synthetically from scattered units of data. Indeed, accident rather than fixed design seems to have ruled the whole treatment. Yet in spite of this, Mr. Babbage arrests inquiry and interests the attention because he has something to say, and writes as if he were in earnest.

A volume of such various contents as this we can do no more than describe briefly:—and we naturally prefer to lay before our readers such of Mr. Babbage's views as have immediate regard to the Great Exhibition itself. In the following passage we have a fair statement of some of the many difficulties which the founders of the great work now so happily accomplished had to encounter in its progress.

"In order to carry out this undertaking, it was proposed that a Royal Commission should be issued, over which, of course, Prince Albert should preside. As soon as these views became publicly known, they excited great discussion, and were the subject of much criticism. The Ministers could not of course commit themselves by publicly avowing their disapprobation of an undertaking commenced under such high auspices. It might, however, readily have been foreseen that they would be averse to such a scheme, because whilst it was sure to give them a great deal of trouble, it would afford them no compensation in the shape of patronage. Those, however, who usually reflect and retail the opinions of the Government, were by no means silent. At first it was said to be Utopian, then ridiculous, then, in the slang of official life, it was 'pooh-poohed.' At a later period, when great public meetings had been held, and when public dinners began to give it an English character, the best speech which has yet been made on the subject,

containing the far-sighted views of a statesman, was ridiculed as full of *German* notions by coxcombs whose intellect was as defective as their foresight, and whose selfishness was more remarkable than either. Another class of persons, the Belgians, though actuated by the same motives, were induced to join in the outcry for other reasons. As soon as it became known that the locality of the building would be the southern side of Hyde Park, they represented that the Park would be destroyed, and become utterly useless. As if a building covering twenty acres out of above three hundred and twenty could prevent the people from enjoying air and exercise on the remaining three hundred. Again, it was asserted that by cutting down a few trees within the limits assigned to the building, the Park would be desolated; the shady walks destroyed; whilst all the while there was a goodly stock of timber, old and young, abounding in the other three hundred acres. Before this absurd delusion could be removed from the public mind, all the plans were made specially to conform themselves to the enclosure of these miserable trees. It was not discovered until after the Crystal Palace was completed, that several of them were on the verge of extinction, and that all would probably perish by exposure under such unusual conditions. Some of the most decrepit and most inconveniently situated trees have now been cut down. The Belgians found out other causes of complaint. They could not tolerate the mass of plebeians of all nations who would traverse their sacred square, and they threatened to spoil the London season by going out of town. When it was suggested to them, that in these days of agricultural distress if they left town they might console themselves by letting their houses at a high price, they refused to be consoled. The Belgians next consulted their 'medicine-men,' who, seeing that they wanted to be frightened, suggested to them that some foreigners were dirty,—that dirt in some cases causes disease. The Belgian mind immediately made the inference that the foreigners would bring with them the plague; then they dwelt on sanitary measures, and on the danger to the public, until they themselves became nearly insane. It was then suggested that the foreigners might become assassins by night,—or take military possession of London by day. Their tradesmen, too, who hated the scheme, and knew the humour of their customers, assured them that trade would be entirely ruined; whilst at the same time it was whispered that many of them had sent large orders to France for goods to be exhibited at the Crystal Palace, and afterwards to be sold to their capricious customers, either as French, or as English surpassing French, just as the whim of the moment might cause a demand for the one or the other. This opposition of the inhabitants of Belgravia increased as the preparations for the opening of the Exposition advanced. The working classes had been favourable to the scheme from the commencement, and a knowledge of its advantages seems to have advanced slowly in society from below upwards.

A tribute of well-merited praise is paid to the Royal Commission and the Executive Committee for the tact, skill, and order with which the great marvel has been wrought. But on two points Mr. Babbage thinks they have erred:—their selection of site,—and their determination not to allow exhibitors to affix the prices of their articles. The site should, he thinks, have been the ground lying under the windows of Park Lane:—his reason being, that in this position the entrances to the Crystal Palace would have been half a mile nearer to Hyde Park Corner and three-quarters of a mile nearer to Cumberland Gate. With mathematical accuracy he counts up the number of miles, and of hours, walking and riding, that would have been thereby saved to the four millions of visitors which he adopts as the base of his calculation. But, for ourselves, we can hardly count this as loss. The southern bank of the Serpentine is at all times a place of popular resort. People ride or walk thither by choice:—not to lose their time and health, but to enjoy the one and recruit the other. With respect to the decision about prices, Mr. Babbage's argument has

more weight; and we believe we are right in saying that the Royal Commission abandoned their original intention of allowing prices to be affixed to goods only at the instance of a powerful body of the exhibitors themselves, who expressed their dislike to that regulation through the local committees. The following illustration of the minute circumstances which will sometimes influence a purchaser in his choice of an article or of a shop will commend itself to most readers.

"Let us suppose that a lady having some leisure goes out in search of a fan. She passes several shops in which they may or may not be kept for sale. She sees some fans in a shop window, but as they are not open she passes on, intending to return to them if she cannot suit herself elsewhere. A few doors beyond there are some fans open, but none of them exactly suit her taste, and she does not like to give the owner of the shop the trouble of opening a number of fans, none of which may please her. In the next street she sees in the window of a shop some fans, which are open. One of these appears to suit her, but there is no price marked on it. She does not like to go into the shop and examine more minutely whether the subtle implement she requires has sufficient strength to withstand its ball-room trials, lest it be too expensive for her purse. A short distance beyond another set of opened fans present themselves to her notice in the window of another shop, each of them with its price distinctly marked upon it. One of these the hesitating lady prefers, a little, to the last she had approved, and she resolves to enter this shop and examine the fan. But perceiving before she enters that there is no attendant in the shop, she thinks the mistress may be at dinner, or have gone up stairs to her baby; and she says to herself, 'It is of no consequence—I will not disturb her now.' Still passing onward, she finds a shop in the window of which is a pretty fan, although not quite so good as the last, and within there sits the shopkeeper—but the door is shut. Had that door been open, the lady would have entered, although the fan was not the most suitable she had yet seen, hoping that the fans exposed in the window were samples of classes kept in store within. At last she finds all these impediments removed: a fan that will nearly suit her lies open in the window, with its price clearly marked, an attendant is in the shop, and the door is hospitably open. She enters and examines it, and finding it well made, asks whether there are others of the same class of pattern; to which the reply is, that it is the only one remaining. Upon this she purchases the fan, although had she entered several of the former shops she might have found fans both more exactly suited to her taste and at a less price. The marking has decided her choice."

Within the Crystal Palace itself, Mr. Babbage shows how far the absence of marked prices tends in his view to diminish the usefulness of the collection.—

"Another class, small indeed in number, but important from its functions, suffers the greatest inconvenience from the absence of price. Those engaged in studying the commercial and economical relations of various manufactures, either for the gratification of their own tastes or for the instruction of the public, are entirely deprived of the most important element of their reasonings. If every article had its price affixed, many relations would strike the eye of an experienced observer which might lead him to further inquiries, and probably to the most interesting results. But it is quite impossible for him to write to any considerable portion of 15,000 expositors for their list of prices, or even to go round and ask for it in the building itself. Price in many cases offers at once a verification of the truth of other statements. Thus, to a person conversant with the subjects, the low price of an article might prove that it had been manufactured in some mode entirely different from that usually practised. This would lead to an examination of it, in order to discover the improved process. The price of an article compared with its weight might prove that the metal of which it is made could not be genuine. The price of a woven fabric, added to a knowledge of its breadth and substance, even without its weight, might in many cases effectually disprove the statement of its being entirely made of wool, or hair, or flax, or silk, as the

case might be. The exchange of commodities between those to whom such exchanges may be desirable being the great and ultimate object of the Exposition, every circumstance that can give publicity to the things exhibited should be most carefully attended to. The price in money is the most important element in every bargain: to omit it, is not less absurd than to represent a tragedy without its hero, or to paint a portrait without a nose. It commits a double error: for it withholds the only test by which the comparative value of things can be known, and it puts aside the greatest of all interests, that of the consumer, in order to favour a small and particular class—the middle-men."

On the subject of prizes Mr. Babbage has some very excellent suggestions; which, if the plan of keeping the Exhibition permanently open as a universal gallery of art and produce shall be realized, will be found worthy of full consideration by those who will succeed to its management. For example, he says:—

"One of the inventions most important to a class of highly skilled workmen (engineers) would be a small motive power,—ranging, perhaps, from the force of half a man to that of two horses, which might commence as well as cease its action at a moment's notice, require no expense of time for its management, and be of moderate price both in original cost and in daily expense. A small steam-engine does not fulfil these conditions. In a town where water is supplied at high-pressure, a cylinder and a portion of apparatus similar to that of a high-pressure engine would fully answer the conditions, if the water could be supplied at a moderate price. Such a source of power would in many cases be invaluable to men just rising from the class of journeyman to that of master. It might also be of great use to many small masters in various trades. If the cost per day were even some what greater than that of steam for an equal extent of power, it would yet be on the whole much cheaper, because it would never consume power without doing work. It might be applied to small planing and drilling machines, to lathes, to grindstones, grinding mills, mangling, and to a great variety of other purposes. In all large workshops a separate tool, or rather machine, is used for each process, and this contributes to the economy of the produce. But many masters in a small way are unable to afford such an expense, not having sufficient work for the full employment of any one machine. Of this class are many jobbing masters who live by repairing machines. Such also are that class of masters who make models of the inventions of others and carry out for them their mechanical speculations. To these two classes that of amateur engineers may be added. The lathe with its sliding rest is the basis of their stock. With this they can drill, and with the addition of a few wheels can cut screws. The further addition of a vertical slide will enable them to plane small pieces of metal by means of facing cutters on the mandril. By other additions the teeth of wheels may also be cut, and in some rare cases a lathe may be converted into a small planing machine. The loss of time in making the changes necessary to enable the lathe to fulfil all these different functions, necessarily confines its use to the peculiar classes alluded to above; but to make these changes is often less expensive than to be obliged continually to send to larger workshops where the heavier portion of their work can be executed. It would certainly be desirable, if some good plan cannot be devised for bringing the whole of such operations within the reach of one machine of moderate price, that at least a system should be devised for combining them in two separate machines. Some readers may possibly think such combinations as have been mentioned too minute and special for the subject of a prize; but when it is considered that they bear upon the interests of one of the best classes of workmen, and how important it is for the welfare of the community that skill, industry, and intelligence should be assisted in their efforts to rise in the social scale, these details will be excused."

In making known and meeting practical wants of this kind we expect to find one of the best material results of the Exhibition. As we have said, there are many other subjects dwelt on more or less by Mr. Babbage in this

volume; and the value in of the of the whole refer to this volume get to n drawings machines

A Little from A. By E.

There is Kimbault's understatement properly here on—and w of giving. Few men relates to by which we need illustration what inc success, volume he has f which is The cont books,—various of our en to which tions are pried to There are on the p tions beg and com

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volume; and every student of theoretic or practical science will find hints and suggestions of value in its pages.—With respect to the story of the calculating machines, we have already [*Athen.* for 1848, pp. 1029 and 1265.] gone into the whole subject,—and therefore need only refer to our former articles in connexion with this volume.—We think it will be matter of regret to many of our scientific visitors that no drawings, plans, or models of Mr. Babbage's machines are to be found in the Palace of Glass.

A Little Book of Songs and Ballads, gathered from Ancient Musick Books, MS. and Printed.
By E. F. Rimbault, L.L.D. J. R. Smith.

THERE is usually great completeness about Dr. Rimbault's performances. He shows that he understands his subject; and knowing what properly belongs to it, he does not attempt to force on the reader what is really extraneous, —and what is often inserted for the purpose not of giving information but of displaying learning. Few men are much better versed than he in what relates to our early popular poetry and the music by which it was ordinarily accompanied; and we need only refer to his excellent 'Musical Illustrations of Percy's Reliques' to show with what industry, and with what corresponding success, he has investigated these matters. That volume was published last year; and this year he has followed it up by the work before us, —which is all that it pretends to be, and no more. The contents have been collected from old music books,—and consist generally of the words to various airs and concerted pieces the inventions of our early composers. Not a few of the works to which Dr. Rimbault has been under obligations are in his own library,—and we are surprised to see how choice and numerous they are. There are few who can congratulate themselves on the possession of a series of vocal compositions beginning in the reign of Henry the Eighth and coming down to that of Anne.

It is to be admitted that, as happens in our own day, some of the words in these volumes to which music was attached are poor enough. They were intended merely as the vehicle of the music. But there are others in themselves extremely graceful, and laying claim to considerable originality. We should perhaps have rejected a few as not worthy of preservation; and we think that Dr. Rimbault's error, like that of most of his predecessors, has been, that he has not sufficiently distinguished between what is excellent in itself and what derives interest from its antiquity or from adventitious circumstances. Thus, we should not have included the 'Song in Praise of Prince Arthur,' the 'Satirical Song on Friar Gastkyn,' the 'Ancient Lullaby Song,' the three 'Frog Songs,' and some others, which really have little or no merit of their own. These are exceptions, however, to the general rule of excellence applicable to the seventy-four poems in the volume. We are not sure that in a work intended to be popular we should have adhered to the old spelling; but the compiler is evidently of a quaint turn of mind, and it did not suit his taste to give anything like a modern air to productions of an antiquarian character. Such a song as the following, which the editor attributes, both words and music, to Henry the Eighth, would in our opinion read better, as well as with more facility, if the peculiar orthography had been corrected.—

Passetyme with good companye
I love, and shall untill I dye;
Grudge who wyll, but none deny,
So God be pleyd, this lyfe wyll I:
For my pastauce,
Hunt, syng, and daunce,
My hert ys sett:
All godely sport,
To my cumfort,
Who shall me lett?

Youth wyll have nedes dalyaunce,
Of good or yll some pastauce,
Companye me thynketh them best,
All thouths and fantasies to dygest.

For ydleness,
Ys chef mastres,
Of vices all:
Than who can say,
But passe the day
Ys best of all.

Company with honeste,
Ys vertu and vyce to flee;
Company ys gode or yll,
But ev'ry man hath hys frewyle;

The best I sew,
The worst eschew,
My mynd shall be:
Vertue to use,
Vyce to refuse,
I shall use me.

We submit that nothing is gained here, and in many other instances, by the mis-spelling; and if Dr. Rimbault insists on being literal, why did he not in the preceding song print the words "untill" and "use" with the letter with which they certainly begin in the old copy? In the same way, "love" and "ev'ry" should have been printed differently; for if the mode pursued by our ancestors is to be represented, let it be represented exactly,—not capriciously. If anything depended on precise and pedantic accuracy of this kind, we would not for a moment complain; and we are quite ready to allow that the objection which we have taken is more applicable to pieces belonging to the period since than to that before the Restoration.

Dr. Rimbault precedes each song by a brief introduction, principally referring to the source from which it is taken,—and that source is in all cases a music book of the time. In some instances we are thus supplied with new and improved readings of old poems; but in others changes for the worse have been made,—and are not always pointed out. We will supply only one proof of what we say. At p. 99 occurs the subsequent contemplative ballad.—

Like hermit poor in pensive place obscure,
I mean to spend my days of endless doubt;
To wait such woes as time cannot recure,
Where none but love shall ever find me out.
And at my gates despair shall linger still,
To let in death when love and fortune will.

A gown of gray my body shall attire,
My staffe of broken hope whereon I'll stay;
Of late repentance linkt with long desire,
The couch is fram'd whereon my limbs I lay.
And at my gates, &c.

My food shall be of care and sorrow made,
My drink nought else but tears fall from my eyes;
And for my light in this obscure shade,
The flame may serve which from my heart arise.
And at my gates, &c.

The editor correctly informs us that the above poem was first printed in 'The Phoenix Nest' of 1593 (he gives it from Lanier's 'Select Musical Airs,' 1652); but he does not tell us that the earlier is the better version,—that the stanzas there come in different order, and that the obvious defect of the penultimate line is there set right, and the measure restored as follows:—

And for my light in such obscured shade.

This shows the importance of looking back to old copies, before the language had been corrupted by frequent transcriptions and reprints; but it also proves the possible value of more modern versions,—because in 'The Phoenix Nest,' in the first line, the word "pensive" is omitted, which at all events is necessary for the measure, as the piece stands in the copy of 1652.

Some of the poems are valuable on personal grounds,—and others because they refer to particular incidents and places. Among the former are, the song on 'Kemp's Journey into France'—showing that that great comic actor in Shakspeare's plays danced a morris not only to Norwich, but into France,—and the 'Ballad on Simon Wadloe,' who kept the Devil's Tavern in Fleet Street (now Child's banking-house) in the time of Shakspeare and Ben

Jonson. Among the latter are, 'The North Countryman's Journey to London,' and the several ballads on Bartholomew Fair.

Wilhelm von Humboldt. Radiations from his 'Letters to a Female Friend,' to Madame von Wolzogen, Schiller, Förster, and Wolf. With a Biography.—[Wilhelm von Humboldt, Lichtstrahlen, &c.] By Eliza Maier. Leipzig, Brockhaus; London, Williams & Norgate.

THIS volume, with an affected title, is wholly a compilation; as well in the biographical part as in the second, which consists of passages from the various series of letters named in the title, and here arranged under certain general heads. These two portions are of unequal value,—although neither can be said to possess much. The biography of such a man as Von Humboldt if in any way complete—which this is not—would indeed be a work of no slight moment and of the widest scope. With his various qualities of critic, statesman, philosopher, and scholar, with circumstances of birth that brought these into active connexion with all that was highest in the literature, science, and politics of a time pregnant above most others with great phenomena in all these departments,—the life of William von Humboldt cannot be well written without embracing the whole intellectual world of Germany during its brightest period—the public fortunes of Europe from the first French Revolution nearly down to the second in 1830. Both of these wide circles must be traversed; not only because in both he played a distinguished part, but still more because the personal character of one so placed cannot be properly understood without tracing its strong individual growth through influences which affected its development and events that modified but never mastered its native tendencies.

Such a performance well executed would be, what indeed all true biography of any great man is, an epitome, not to say an epic, of the time which he made illustrious,—hanging on a main thread of lively human interest whatever was essentially memorable in his era:—a composition, let us say, precious beyond most other kinds of literary work. Mere fragments even and gleanings of materials for such a piece, like those here collated by Madame (or Mdlle.?) Maier, have a certain value,—and are to be read with pleasure, however imperfect or unskillfully put together. The narrative part of this book, although a mere cento of notices already published by Varnhagen and Schlesier, eked out by snatches of information from the Humboldt Letters, and not very clearly arranged, is by far its best merit. There may be gained even from these bare and incomplete passages some glimpses of the height, breadth, and masculine expression of Von Humboldt's character; which, besides its rare intellectual gifts, presented that very combination of "strength with sweetness" wherein his favourite poet† found the secret of true harmony.

Two-thirds of the volume are filled with such passages as have most pleased the editor in Humboldt's letters to several correspondents,—particularly in that admirable series 'To a Female Friend' which we introduced to English readers a few years since [*Athen.* No. 1049]. This part of the compilation we could have spared. No collection of fragments from such a writer can indeed be worthless; still, this is but an unsatisfactory and partial way of viewing an eminent figure in any case,—and above all, when extracts selected by merely in-

† Song of the Bell.

Denn wo das strenge mit den Zarten,
Wo Starkes sich und Milde paarten,
Da giebt es einen guten Klang.

dividual preference are torn from the body of an unstudied correspondence. Sentiments or opinions in familiar letters, however well chosen, lose their best character when removed from the place in which they were naturally thrown out. Sentences which were just and happy in their original context appear meagre or peremptory when pruned into insulated passages. Even the gems of such compositions, the aphorisms or anecdotes that seem most easily separable, part with some of their lustre in the process. A rich mind, in its frank returns of thought, bears such sparkling materials along in a continual flow of human interest. Take away the warmth and music of the current which they brightened,—and you have mere specimens for a collector's cabinet, instead of the genial display of living nature.

This objection applies in a certain degree to all chrestomathies and elegant extracts whatever, if not so directly as to the "beauties" of familiar epistles. To this may be added the distrust which every reader may fairly entertain of the manner of the selection itself. We do not know, for instance, that the passages which may have most touched Madame Maier are those which other tastes would have chosen. Where much must be left out, and liking is the only rule of what is preserved,—there can be no convincing assurance that the author is even as fairly shown as this partial method might admit of. Altogether, it is a way of dealing which must be deprecated in regard to eminent writers. They do not work, on the lightest any more than on the greatest occasions, with shreds and patches,—nor can these ever afford a sufficient idea either of what they did or of what they were. Those who desire to know them, whether for pleasure or for profit, must read what they have uttered entire, as they produced it; and they who need the assistance of a taster to direct their relish in such instances had better turn to things which they can enjoy without mediation. They will not heartily admire what they have borrowed another's eyes to find; and what is thus discovered to them is not the real author after all, but merely some clippings or spangles from his clothing,—bits of his dress, not the man himself.

We shall therefore advise all who seek acquaintance with one of the foremost men of his time to betake themselves to his writings at first hand,—instead of relying on such gleams or "radiations" of character and intellect as a volume of extracts can afford. Whether there be any hope in stormy times like these of a biography worthy of Humboldt's high nature and various endowments, we shall not presume to determine. We should, indeed, be glad to be quite sure that there is any one in the present generation of German authors equal to the task of fully and vividly displaying a life at once so eminent and so manifold in its relations to the whole history of a great era:—an era already now far divided from the present by intervening clouds and darkness! But surely whenever the turbid atmosphere that now hangs over Prussia shall again grow clear enough to permit an untroubled view of her immediate Past, the great figure of William von Humboldt will be among the first to claim the regard of those who know that the history of an age is to be written in the lives of its illustrious men. We can conceive an observer of this class dwelling with especial interest on his appearance; invited not only by the commanding and amiable features of the man, but also by a certain remarkable turn of his destiny which measured out his existence between three strongly marked periods, each reflecting an essential phase of the time through which its circuit was completed. He would first behold the joyful opening of youth

and early manhood, favoured by every prosperous circumstance of nature, fortune and generous ancestry,—expanding itself to the reception of various knowledge and the refinements of taste and intellect in alliance with the choicest minds of Germany's Augustan period.—The man thus formed and enriched would then be seen claimed by severe public interests during that conflict of nations which agitated the first twenty years of the nineteenth century:—the scholar, the philosopher for awhile is absorbed by the statesman.—A third consummating period, uniting both, would lead to the sunny close of a life withdrawn from official anxieties, but neither indifferent to public cares nor without large influence on their better objects; with leisure, happy in household love, dedicated anew to studious research, and ever growing upward towards the higher arcana of human nature—as symbolized in Art or expressed in the mysteries of physical creation or in the rudiments of language,—until, in the words of his illustrious Brother,* "he had penetrated farther than any single understanding, it may be, will ever fully comprehend." He died, fortunately for himself, ere new convulsions had arisen, calling the philosopher from his ideas and the student from his books to take part once more in the strife of urgent realities.

We shall not deny ourselves the pleasure of extracting, in conclusion, an account of his last hours, by the hand of his celebrated brother Alexander,—which has been made public in 'Schlesier's Reminiscences.'—

On the 23rd of February, 1835—the birthday of his wife (whom he had lost in 1829)—he had gone out in bad weather, to his favourite spot her monument," (in the Park, at Tegel) "and there caught a cold. His condition from this time was now better, now worse,—one day gave his family hopes which the next again destroyed. Until the 1st of April the invalid retained his entire consciousness; conversed much and particularly with Hedemann (his son-in-law) on the state of man after death; and described to him and to his brother (Alexander von Humboldt) the place where he wished to be interred. In the night he began to ramble; and on the following morning he called round his bed all of his children who were then in the house,—Caroline, the lady of General von Hedemann, Madame von Bülow, and Herman, with his brother and son-in-law:—took leave of them, said to each something particular in the most affectionate manner, and assuaged their sorrow by the untroubled clearness of his mind and the cheerfulness of his demeanour. "Do not weep, think of me always cheerfully, and only thus."—he repeatedly said, "I have enjoyed throughout life much good fortune and happiness." He then, and often afterwards, in the course of the day, made them give him the portrait of his wife:—and said, "If the dead may again behold each other immediately, I know she will be the first I shall recognize,—and I will carry your greetings to her." Although the physician gave some hope, Humboldt said decidedly, "the end is coming." Amidst all his sufferings, he was to the last indescribably gentle, and grateful for every little service that could be rendered him. While he lay between sleep and waking, he repeated passages from the poems of Schiller, Goethe and others; and recited to himself Greek Hexameters. On the 8th of April he bade his eldest daughter, who was then at his bed-side, call the two others, Adelheid and Gabrielle. "Bid them come," he said, "that we may see each other once more." Then he bade them give him their mother's picture,—looked long at it, and said, as if speaking to it, rather than to his children, "Now, farewell—take her back to her place." These were his last words. About six o'clock his great spirit softly expired; just as the setting sun threw its last rays into the chamber.

He was in his sixty-eighth year,—the elder, and many have thought the greater, of the two illustrious brothers whom Prussia terms her

* In the preface to his posthumous work on Language.

Dioscuri. The survivor still lives, the pride of his country:—which may well boast of an age that could produce two such worthies in a single family.

Realities: a Tale. By E. Lynn, Authoress of 'Azeth, the Egyptian.' 3 vols. Saunders & Otley.

Miss Lynn's dedicatory preface, addressed to Mr. Landor, will acquaint the public that her novel has been published in spite of the almost unanimous alarm and disapproval of her friends and counsellors. She announces this fact, it may be presumed, with the view of bespeaking the credit due to one who acts courageously for conscience sake. About this valour a word in season seems required. There is such a thing as plain-speaking presumption disguised under the garb of honest and pains-taking sincerity. In Miss Lynn's eagerness to preach, it is possible that she may have contented herself with a most imperfect ordination. In place of enlarging the world's store of wisdom, she has added another to the proofs that daring and infallibility do not always imply self-knowledge or due preparation. The topics of her novel—female reputation—the constraint of the marriage tie—the plea of poverty against wicked wealth—the right divine of private judgment to overrule the ordinances of Pharisaical respectability, though among the most confessedly difficult objects of philanthropical and philosophical inquiry, she handles with great flippancy, great inconsistency, and a conspicuous ignorance of her premises and of the facts by which they are illustrated. This proclivity belongs to the times we are living in,—which are times of energy, progress and transition;—but that *My Lady Gathercole*, when she hears of the Crystal Palace, should prattle about *Belshazzar*—and that *Rosa Matilda* should rate Kings and Ministers, Church and Law, as so many living lies because the sight of beggary afflicts her—are "utterances," not so much illustrating the enlightenment of the several ladies, as their being touched by the morbid influence of disease. We admit Miss Lynn's courage;—we recognize now, as heretofore, her literary power to be considerable; but in this tale she ranks herself with the *Mause Headriggs*, who have fancied that fiery zeal would atone for prejudice and ignorance. The world which she here displays is a world of people extravagantly vicious and extravagantly innocent and extravagantly cold-blooded,—a world existing in the chambers of her own imagination, and not in any highways or by-ways of London, or any other city with which we are conversant.

Her heroine, Clare, to give but one instance, is the reputed daughter of one of those persons in whom commonplace respectability and narrow benevolence are made to look almost diabolical by the caricaturing ingenuity of their antagonists. While she is yet a girl, Clare becomes an enthusiastic contemner of authority and of class-distinctions—not reasonably but passionately so. She insists on the cold-hearted Mrs. De Saumarez adopting a beggar child,—and is supplanted by the new comer. This "strange turn" is explained by the Minerva Press device of proving Alice to be the real heiress, and Clare to be a changeling,—

A base-born child of passion and of shame.

—Again, in the days of Clare's prosperity, she patronizes a drabble-tailed, fustian-spouting actress, who calls herself Miss Kemble. When she becomes unhappy, Clare rushes up to London in search of this second-hand Siddons, and insists on going on to the stage. Mrs. De Saumarez, at this period of the history, still believing Clare to be her daughter, makes no effort to reclaim her nor to provide her with

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money,—but at once coolly cuts Clare off from her love as one abandoned, and a Pariah. Still stranger vicissitudes await our heroine. The manager who undertakes to bring her out is a manager of the *Lothario* genus. Though he is many years older than herself, and a scheming voluptuary, she is made to fall in love with this being; in reality innocent, she lends herself to a manner of living with him by which her character is irretrievably damaged. While, however, Clare is so blindly child-like, it was necessary to Miss Lynn's story that her heroine should not yield to circumstances. Although, therefore, she loves this man dearly, she extricates herself from what the world calls shame,—and henceforward becomes the victim of his vengeance. The scene in which Vaughan openly denounces the guiltless girl as having been his mistress, in the green-room, before his whole corps of "heavy fathers" and low comedians, men, women, and children—though necessary to show how sublime Clare could remain under an Ossa of ignominy—is one of the most outrageous exaggerations ever produced. We will not here inquire whether women are or are not well occupied in undraping the profligacy and corruption which exist for the public good,—but we must repeat that Miss Lynn's Quixotic enterprise has led her to deal with imaginary monsters, and not human beings,—has made such a woman as never existed, and placed beside her such a fiend as would not have imposed on her purity for half-an-hour. None of the conventionalisms against which she raves like a Pythoness are half so artificial—do a violence to nature half so extreme—as the respective stratagems and forbearances of her hero and heroine. Let it be added, that this strange drama is written in scenes where there is no innuendo for plain speaking, but "a spade" is called a spade. Miss Lynn's lovers have not learned, like the actors and actresses in the Trianon theatre, "*faire jabot*," by way of evading lip-familiarities. She has no reserve either in dialogue or in colour. Fearless our young authoress is ambitious of being thought, and fearless she is to a point of timidity almost unparagoned:—whether felicitous, is another question.

There is not a word of the above character that could not be illustrated by a host of passages;—but enough has been done in recording our opinion as an act of severe friendliness due to one whose early efforts in Art inspired no common hopes. We are not sanguine, however, as to any present return to truth and soberness on her part. There is a positive untruth to the very principles which she thinks she is here maintaining which convinces us that she wants either earnestness or thought. Good and evil are alike attacked by her simply because either is established. The former becomes the latter the moment it has authority on its side. We own to the fullest the weight and the sorrow of the social enormities and inequalities which Miss Lynn's book denounces; but we cannot see her in the pulpit without declaring that as a preacher she is naught,—and reminding her of the *sermon* of Dr. Johnson's celebrated rebuke of Hannah More, when that Lady had administered more flattery than it suited the author of *"Penny"* just then to swallow:—"My good Miss Hannah," said the sage, "before you are so *praised* of your praise, consider its value!" "Be not too bold!" was the last motto on the door which thrice encouraged the Pilgrim Knight "to be bold."

The Museum of Classical Antiquities, &c. Nos. I. and II. Parker.

There is a new "quarterly journal of Architecture and the sister branches of Classic Art" has

commenced well. The first two numbers, now before us, contain various articles of interest and importance, in which much taste and learning are displayed. With some few exceptions, it has happened that the outset of undertakings of the kind has not equalled the promise of the proprietor or the expectations of the readers,—and in later stages the editors and contributors have had to make up for ground which they have lost at the start. But it will be fortunate if those who are engaged in the work before us can keep up the pace at which they have begun their career.

The first article is "On the Advantage of the Study of Antiquity and on Excellence in Art." On the first part of the subject no two opinions can, we apprehend, be maintained; and on the second, the writer launches out with a considerable portion of that enthusiasm which he contends led the Greeks and Romans (he might have added the authors of what is now known by the name of Gothic architecture) to the highest point of excellence. The fault of this essay seems to us to be, that it does not allow sufficient merit to those who, out of Greek Art and Roman imitation, formed that grand and beautiful style of building which especially distinguishes England and the north of France. Enthusiasm indisputably did much; but of what avail would it have been in any country, and at any age, if it had not been supported by the great and wealthy? What accomplished the ends referred to was, the combination of the enthusiasm of the artist with the means supplied by enlightened patronage. There is a good deal of original thinking in this introductory paper,—but mixed up with a few of those commonplaces which its title indicates, and which were perhaps inevitable. When the author refers to Cicero's censure of Verres for the "cruelty of robbing Greece of those objects which were so especially dear to them," he seems to have forgotten that the very same accusation might be brought against Cicero himself for his eagerness to secure the relics of Grecian Art.

The dissertation "On the Polychromy of Greek Architecture" is well written and well timed,—seeing that at this moment we are just beginning to practise, rather than to understand, the employment of colour in connexion with architecture:—witness the sky-blue background to the pediment of the British Museum,—and above all the manner in which the walls of the department of Antiquities have been daubed with red and yellow.

Mr. Donaldson furnishes "A Description of one of the City Gates of Pæstum:—"—but the principal article in the first number (to which there is a sequel in the second) is by Mr. W. Watkiss Lloyd, "On the Paintings of Polygnotus in the Lesche at Delphi,"—to which the editor appends a necessary supplement, "On the Plan and Disposition of the Greek Lesche." Mr. Lloyd has avowedly availed himself of the restorations of the paintings of Polygnotus by the Brothers Riepenhausen, but he has arranged the groups of figures differently; and we own that we should have liked to have been more accurately informed, by illustration or otherwise, of the exact condition of these paintings, made not far from five centuries before the Christian era. It seems that the two sides of the edifice are so decorated; one side representing the capture of Troy and the departure of the Greeks, and the other (which forms the principal illustration of No. II.) the descent of Ulysses to Hades. Judging only from what we see in these outlines, we may state that nothing can be more graceful, characteristic, or in better drawing as works of early Art,—although they seem in some degree to want

sentiment. Mr. Lloyd's dissertation is very full and complete; and while he fairly acknowledges the authorities to which he has been indebted, his own remarks and criticisms are generally just and tasteful. Perhaps a little more simplicity of style and clearness of expression, with the omission of a few hard words, would here and there be an improvement:—nevertheless, in a paper on Art, and addressed to professors of Art, the employment of terms of Art is not only excusable, but often necessary.

We recognize an old acquaintance in Mr. Gibson's "Account of the Sculptures of the Ionic monument at Xanthus." It is dated 1847, and was read some time ago at the Society of Antiquaries. It was then stated that it was "kindly communicated by the Council of the British Archaeological Association,"—and here we find it again "kindly presented by the Council of the British Archaeological Association:—"—so that, these gentlemen appear to have made the most of the communication placed in their hands by Mr. Gibson. For ourselves, we are of opinion that this Xanthian monument has been all along overrated as a work of Art,—and that too much has been said about Lycian sculptures and discoveries. Mr. Gibson's decision is, that the monument in question relates to the conquest of Lycia by Harpagus, as narrated by Herodotus, I. 176,—and we think that he has made out his position very satisfactorily.

The contribution of Mr. E. Falkener, "On the Sepulchre of Mausolus at Halicarnassus," is able, and extremely well illustrated. This paper, like Mr. Gibson's dissertation, was completed in 1847,—so that the author has had abundant opportunity to correct his views, if on subsequent reflection or inquiry he found them erroneous. Mr. Falkener, however, did not place his paper where it would have, as it were, to run the gauntlet of criticism and observation, but reserved it for the situation in which it now appears. His notion on this disputed question accords much with Mr. Cockerell's restoration, modified by the suggestions of Mr. W. Watkiss Lloyd.—We cannot say that we entirely agree in Mr. George Scharf's views respecting the "very ancient statue of Minerva at Athens;" nor do we think his illustration from the Harpy Monument by any means in point, as regards the drapery of the figure. He is an excellent artist in his line,—but he is, we think, a little at fault in his criticism.

The History of the Jews in Great Britain. By the Rev. Moses Margoliouth. 3 vols. Bentley. A history of the Jews in Great Britain is a promising literary theme. The story of this peculiar people in any one European State, if traced with sufficient care, fidelity, and completeness of detail, would not only interest the general reader by its novelty and variety, but command attention from the scholar on account of the important lights which it might be made to shed on the history of manners and the development of opinion. An original subject of inquiry and illustration—vast and varied in its leading features, curious in its details, dramatic and exciting in its movement,—the tale presents abounding points of attraction to the tale-teller. A good book and an amusing book might be made out of the materials which it offers by any writer with the necessary skill to mould them into shape. But the Rev. Moses Margoliouth has not achieved any such success. A Hebrew of the Hebrews, it may be supposed that he at least brings facilities to his task which might not be hoped for in a Frank or a Saxon. A certain acquaintance with Rabbinical writings he seems indeed to possess, and he has turned to some

of the better known of the monkish chroniclers. From these and other still less recondite sources he has copied a mass of notes, and thrown them together in the three volumes before us, with little or no regard to chronology, sequence of story, or connexion of subject. Of the nature and requirements of a work professing to take rank as a "history" he has apparently no proper conception. The quotations are made in the loosest way. Books are referred to simply by the writer's name, without reference to work, volume, or page. Newspaper reports and magazine articles are adopted as authorities; and the author himself, his friends, his travels, and his personal affairs, are mixed up with all sorts of events, occurring at periods and places the most remote from him and from each other. His industry in collecting notes loses more than half its value by his inability to make proper use of the information obtained.

Yet Mr. Margoliouth's book is not without its value. If it cannot be likened to a temple or a pyramid, it may be compared to a heap of stones. There is building material in the three volumes, if no building:—and although we are far from considering it as a complete quarry of materials, it is at least a considerable collection, and must therefore be useful to the next craftsman who shall try his hand on the theme. Quitting the simile, we may briefly say, that a certain amount of interest belongs to the subject of Jewish history in England—arising equally, perhaps, out of the tragic character of its events and out of the liberal feelings of the time—which this book is not likely to satisfy. For want of a better, however, it will probably find readers; and if it fail to do any large amount of good, it is not calculated to do much harm. The scholar will reject many of Mr. Margoliouth's theories. But if the general reader should receive any impression from the sad story of his race favourable to liberty of thought and freedom of action, his work will not have been undertaken in vain.

With so much of explanation, we shall extract from Mr. Margoliouth's mass of notes a few of such passages as we think will interest our readers. The writer tries to controvert the received opinion as to the date at which the Jews first came into England:—but his proofs, though curious, are inconclusive. Instead of following him into the mazes of this discussion, we will re-produce the account of a tragic episode, remarkable even in a tale full of melancholy events.—

"The origin of their persecution at York was the following. It appears that Benedict and Jocenius, two of the richest Jews of York, were deputed by their brethren of that city to carry presents to the king on his coronation day. The fate of the former has been narrated already; the latter was so far fortunate as to be able to return to York, where he related the sad catastrophe which had befallen his brethren in London; but instead of exciting commiseration in the breasts of his Gentile neighbours, his narrative had the effect of stimulating them to a like outrage. The houses of the richest of the Jews were accordingly spoiled and burned, and many, together with their families, were murdered. The common people, urged by the example of their superiors, fell upon such as escaped the first assaults, and with savage fury slew them, without regard to age or sex. Fifteen hundred, with their wives and children, escaped to the castle, and, by permission of the sheriff and keeper, took refuge there. The poor Jews, however, had soon good reason to think that these officers had also taken part with their assailants, and therefore refused to allow the castle officials to enter the gates of the fortress; whereupon the sheriff assembled an armed force and laid siege to the castle. The mob joined in the attack; and though they were before sufficiently bent upon destruction and plunder, they were—to the shame of the ecclesiastics of that day be it recorded—further stimulated by the exhortations of the clergy. One in particular, a canon

of the order of Premonstratenses, displayed uncommon zeal on the occasion. For several days he appeared amongst the people, dressed in his surplice, after having eaten a consecrated host, and greatly increased the fury of the rabble by continually calling out in a loud voice:—'Destroy the enemies of Christ!—Destroy the enemies of Jesus!' At length the priest received the punishment his conduct justly merited; for having approached too near the walls, he was crushed to death by a stone which was rolled down from the battlements. For a time the Jews defended themselves with desperate bravery; but the assault being warmly pressed, they found that they had no hopes of escape; they offered, therefore, a large sum of money that their lives might be spared. This was refused, and they proceeded to take vigorous measures for their defence, determining to hold out to the last moment; calling at the same time a council, to take into consideration what was to be done in case of their being driven to extremities;—which consultation altered their purpose completely. For, when they had gathered themselves together in one place, one of their Rabbis, a man of great authority amongst them, and who also made the convocation, stood up and addressed them in the following words:—'Ye men of Israel, the God of our fathers, to whom none can say, What doest thou? commands us at this time to die for his law; and behold! death is even before our eyes, and there is nothing left us to consider but how to undergo it in the most reputable and easy manner. If we fall into the hands of our enemies, (which I think there is no possibility of escaping,) our deaths will not only be cruel but ignominious. They will not only torment us, but despitely use us. My advice therefore is, that we voluntarily surrender those lives to our Creator which he seems to call for, and not wait for any other executioners than ourselves. The fact is both rational and lawful; nor do we want examples from amongst our illustrious ancestors to prove it so: they have frequently proceeded in the like manner upon similar occasions.' Thus spoke the old Rabbi, after which he sat down and wept. The auditors looked first wistfully at each other, and then gave utterance to their thoughts,—some loudly approving the advice of the Rabbi, whilst others, with tears in their eyes, avowed their dissent from the Rabbi's opinion. To which the Rabbi, standing up a second time, replied,—"Seeing, brethren, that we are not all of one mind, let those who do not approve of this advice depart from this assembly." The less courageous departed; but by far the greater number adhered steadfastly to the leader's proposal. And as soon as they perceived themselves alone, which increased their despair, they first burned everything belonging to them that was consumable by fire, and buried the remainder in the earth (to prevent its falling into the possession of their enemies); they then set fire to several places of the castle at once, after which each man took a sharp knife, and first cut the throats of his wife and children and then his own. The persons who remained last alive were this rash counsellor and the afore-mentioned Jocenius, who were possessed of a strong desire to see everything performed according to their directions. They did not survive much longer. As soon as that atrocious deed was done, the Rabbi, out of respect to Jocenius (who was a person of importance), first slew him and then himself."

The hero of this scene has been compared by Mr. Disraeli to Cato, and the story itself characterized as one "which Cato's self had not disdained to hear." The gentry of the vicinity repaired from the castle to the Minster, where they forced the officer to deliver up the bonds of money owing by them to the Jews, and there burned them before the great altar. A fine on the city and the removal of two or three officers was the only punishment inflicted for this great outrage on an unoffending race.

A note on a pretended "Wandering Jew," from the correspondence of the Duchess of Mazarine, may be quoted as presenting a version of that curious, but not unfamiliar, figure.—

"He says he was an officer of the Sanhedrim at the time that Pilate condemned Christ, and remembers every particular relating to the Apostles; that he

struck our Saviour at the time of his coming out of the judgment hall, and was therefore condemned to live till his last coming. That he had travelled into every corner of the world; and pretends to cure diseases by a touch. He speaks several languages, and gives such a just account of past ages, that people do not know what to think of him. The two Universities sent several doctors to examine him, who with all their skill were not able to discover the least contradiction in his discourse. One very learned man spoke to him in Arabic, and he answered in the same tongue—telling him that there was scarce a single history in the world that was true. The same gentleman asked him what he thought of Mohammed; he answered, he knew him very well; that he was a man of good understanding, but subject to mistakes as well as other men—particularly in denying that Jesus was crucified; 'for I saw him!' says he 'nailed to the cross, with mine own eyes! I was likewise present at the burning of Rome by Nero!' He said likewise, that he saw Saladin returning from his conquests in the Levant, and told several particulars relating to Soliman the Magnificent. He affirmed also, that he had seen Tamerlane and Bajazette; and gave an ample relation of the wars in the Holy Land. The common people give out that he works miracles; but the wiser sort look upon him as an impostor. Perhaps the same individual personified elsewhere the Messiah, for it is singular that that very year Shabbath Zevi, the great impostor, laid claim to the Messiahship of Israel."

Among the most interesting particulars in Mr. Margoliouth's volumes is, the account of remarkable persons who have embraced or forsaken the religion of the Hebrews. Perhaps the most remarkable convert made to Judaism in England was Lord George Gordon,—who completed a life of religious fanaticism by public apostasy. Mr. Margoliouth has obtained from Hebrew sources some curious information about this erratic personage in his later years. In London—

"Lord George Gordon attended the Hamburg Synagogue, where he was called up to the reading of the law; and was honoured with Me Shebayrach. He presented that synagogue with 100*l*. He then went to Paris, and wrote a book against Marie Antoinette, Queen of France, which proved libellous, and subjected his Lordship to imprisonment at Newgate. Whilst in prison, he was very regular in his Jewish observances; every morning he was seen with his phylacteries between his eyes, and opposite to his heart. Every Saturday he had a public service in his room, by the aid of ten Polish Jews. He looked like a patriarch with his beautiful long beard. His Saturday's bread was baked according to the manner of the Jews, his wine was Jewish, his meat was Jewish, and he was the best Jew in the congregation of Israel. On his prison wall were to be seen, first the ten commandments, in the Hebrew language, then the bag of the Talith, or fringed garment, and of the phylacteries. The Court required him to bring bail, he brought two poor Polish Israelites, as guarantees. The Court would not accept them, because of their poverty. The rich Jews would do nothing towards assisting the prisoner, for fear of a persecution. He died in 1793 of a broken heart, and was interred in the Gordon family vault."

The laying him in the family vault was contrary to his wish: as, to the last, he expressed the strongest desire to be buried in the sepulchres of the ancient people. Though proud of their noble convert, the Jews gained no advantage from his conversion; and the balance was struck against them by the conversion of David Ricardo, the political economist, and Sir Sampson Gideon to Christianity.

There is a lengthened account in these volumes of the rise and history of the Rothschild family:—from which we extract the following story,—new, probably, to most of our readers.—

"When the Hebrew financier lived on Stamford Hill, there resided opposite to him another very wealthy dealer in stock exchange, Lucas by name. The latter returned one night very late, from a convivial party; he observed a carriage and four stand-

ng before Rothschild's gate, upon which he ordered his own carriage to go out of the way, and commanded his coachman to await in readiness his return. Lucas went stealthily and watched, unobserved, the movements at Rothschild's gate. He did not lie long in ambush before he heard a party leaving the Hebrew millionaire's mansion, and going towards the carriage. He saw Rothschild, accompanied by two muffled figures, step into the carriage, and heard the word of command, 'to the city.' He followed Rothschild's carriage very closely. But when he reached the top of the street in which Rothschild's office was situated, Lucas ordered his carriage to stop, from which he stepped out, and proceeded, reeling to and fro, through the street, feigning to be mortally drunk. He made his way in the same mood, as far as Rothschild's office, and *sans cérémonie* opened the door, to the great consternation and terror of the housekeeper, uttering sundry ejaculations, in the broken accents of Bacchus's votaries. Heedless of the affrighted housekeeper's remonstrances, he opened Rothschild's private office, in the same staggering attitude, and fell down flat on the floor. Rothschild and his friends became greatly alarmed. Efforts were made to restore and remove the would-be-drunkard, but Lucas was too good an actor, and was therefore in such a fit as to be unfit to be moved hither or thither. 'Should a physician be sent for?' asked Rothschild. But the housekeeper threw some cold water into Lucas's face, and the patient began to breathe a little more naturally, and fell into a sound morning sleep. He was covered over, and Rothschild and the strangers proceeded unsuspectingly to business. The strangers brought the good intelligence that the affairs in Spain were all right, respecting which the members of the Exchange were, for a few days previous, very apprehensive, and the funds were therefore in a rapidly sinking condition. The good news, however, could not, in the common course of despatch, be publicly known for another day. Rothschild therefore planned to order his brokers to buy up, cautiously, all the stock that should be in the market, by twelve o'clock the following day. He sent for his principal broker thus early, in order to trust him with the important instruction. The broker was rather tardier than Rothschild's patience could brook; he therefore determined to go himself. As soon as Rothschild was gone, Lucas began to recover, and by degrees was able to get up, being distracted as he said 'with a violent head-ache,' and insisted—in spite of the housekeeper's expostulations—upon going home. But Lucas went to his broker, and instructed him to buy up all the stock he could get by ten o'clock the following morning. About eleven o'clock, Lucas met Rothschild, and inquired satirically how he, Rothschild, was off for stock. Lucas won the day, and Rothschild is said never to have forgiven 'the base, dishonest and nefarious stratagem.'

In another place, Mr. Margoliou speaks thus of the great "lion of his tribe."

"Yet, with all his hoardings, Rothschild was by no means a happy man. Dangers and assassinations seemed to haunt his imagination by day and by night; and not without grounds. Many a time, as he himself said, just before he sat down to dinner, a note would be put into his hand running thus, 'If you do not send me immediately the sum of five hundred pounds, I will blow your brains out.' He affected to despise such threats; they nevertheless exercised a direful effect upon the millionaire. He loaded his pistols every night before he went to bed, and put them beside him. He did not think himself more secure in his counting-house than he did in his bed. * * * It must be moreover confessed that the members of the synagogue generally did not entertain the same respect for him as the foreign Jews do for the Rothschilds of Frankfurt. Some thought he might have done more for his brethren than he did, and that if he had only used the influence which he possessed with Government, and the many friends which he had at Court, all the civil disabilities with which the British Jews continued to be stigmatized would have been abolished, when the proposition was first mooted. 'But Rothschild,' said an intelligent English Jew to the writer, 'was too great a slave to his money, and all other slavery was counted liberty in his sight.'"

There is much more to the same effect in

these volumes. The reader will see that this is not—history: of its interest as a collection of facts, he is now in a position to judge.

OUR LIBRARY TABLE.

Notes of an Attaché in Spain, in 1850.—These "notes" refer to a short residence in Madrid,—and to an excursion to pleasure in the course of which the author visited Segovia, Toledo, Seville, and Cadiz, and also made a trip to Morocco. As a book on Spain, the volume is nearly worthless. The author contrives to intimate that he enjoyed himself very much,—and that Spain is a delightful country to travel in, and the Spaniards are capital fellows if you set the right way to work with them:—but that is almost all he does. With the exception of an occasional description of a building or of a ruin, there is nothing in his book in any special degree interesting. Its staple, indeed, consists only of the author's lingering and regretful recollections of smoked cigars, of casually-seen senhoritas with killing black eyes, of journeys by moonlight along fine roads in the diligence, and of arrivals at and departures from queer little Spanish inns where the cookery was redolent of oil and garlic. We can account for the publication of these "notes" only by the supposition that the Attaché enjoyed himself so much in Spain, that in a fit of grateful but unreflecting enthusiasm he determined to write a book about it. The mere style is by no means bad; and the genial and enjoying disposition which the author shows makes us regret that he had nothing better to tell us,—and that we were not his companion as he smoked those well-remembered cigars and watched those never-to-be-forgotten senhoritas of Cadiz and Seville.

A Little Earnest Book upon a Great Old Subject; with the Story of the Post-Lover. By William Wilson. Illustrated by Alfred Crowquill.—"A little affected book, containing a great many old commonplaces, with a sentimental history at the end of it." Such would be Mr. William Wilson's title translated into plain truth-telling English. How does it happen that now every author who writhes his periods beyond the boundaries of established grammar and who paints up his epithets with cosmetic rather than artistic pigments thereupon feels himself justified in saying "I am earnest!" On ourselves these produce the impression of stage-tricks, of the orations "made to sell," of ten-garden philosophy, and not of the language in which sincere and thoughtful persons interpret Nature and comment on Life. They are tricks, too, the mode of which must change as surely as the *Panama* cap or *Recamier* turban must needs be laid by when a Scott replaces a Richardson, or when a young English Beauty is promoted to the throne so long-filled by an old French Grace. Mr. Wilson in speculating on the Poet—his life, manners, and conversation—has too entirely forgotten these obvious maxims; and must, therefore, prepare for finding few earnest readers among his audience—if an audience he find.

Historical and Descriptive Account of the Caricatures of James Gillray. By Thomas Wright, Esq. and R. H. Evans, Esq.—This book may be said to be nothing without the caricatures,—and with them not much. People are hardly old enough to want such a work with reference to the more notorious events,—and the less notorious are hardly worth explaining. There seems to have been at least four hands employed on the volume:—the publisher writes the preface, a Mr. George Stanley the life, and the rest, we suppose, is to be divided between Mr. Evans and Mr. Wright. We mention Mr. Evans first, because we suspect that he has been the largest contributor; but we do not think that either gentleman need be very envious of the portion supplied by his coadjutor. Nearly all seems to have been gleaned from newspapers and pamphlets between 1779, when Gillray began his career, and 1815, when he ended it, at the age of fifty-eight. In all this there is little merit beyond that of industry:—and we wonder that Mr. Wright (who is something better than industrious) should have taken the trouble to wade through the papers of the last sixty or seventy years for the sake of collecting matter so temporary and

unimportant. Gillray was unquestionably a clever caricaturist in his day,—and he had the advantage of being one of the earliest of his class:—but his works, however it may now answer a purpose to exalt them, have long been excelled and superseded. The volume in our hands relates to nearly six hundred of his performances; most of which might safely have been left to the verdict that time will pronounce on them, without such elaborate explanations. The poetical illustrations, as might be expected, are derived chiefly from Peter Pindar and the Rolliad; and some praise is due to the various compilers of the volume for the way in which they have worked up, and worked in, their materials.—We wish the subject had been better worth their labours.

The Search for Sir John Franklin. A Lecture delivered at the Russell Institution, January 15th, 1851. By Charles R. Weld.—Mr. Bentley has done an acceptable service to the many who take a deep interest in the "search for Sir John Franklin" by publishing Mr. Weld's clear and able account of all the incidents of the Expedition so far as they are known—until the gallant explorer became lost to the correspondence of his country,—and of all the steps which have since that period been taken with a view to his recovery. We need not go into the facts of the case,—having kept the subject continually before the reader in our own columns. Mr. Weld's thorough knowledge of it is so well understood as not to stand in need of our critical testimony.—The Lecture is accompanied and illustrated by a carefully-drawn map of the Arctic Regions:—and the information from those regions is brought down in a postscript to the last advice from Commander Pullen and Capt. Collinson.

LIST OF NEW BOOKS.

Abbott's (Rev. R.) Desolation of the Sanctuary, post 8vo. 3s. cl.
 Abu's (Practical and Easy Method of Learning French, 1st Book, by Hall, 2nd ed. 1s. 6d.
 Arnet's (W.) The Race for Riches, six Lectures, 18mo. 1s. 6d. cl.
 Arthur's (J. S.) Debtor and Creditor, a Tale of the Times, 4d. swd.
 Babington's (C. C.) Manual of British Botany, 3rd ed. 18mo. 10s. 6d.
 Babbage's Exposition of 1851, or View of Industry of England, 5s. 6d.
 Bailey's (Rev. H. J.) Church Extension at Home and Abroad, 2s.
 Balfour's (J. H.) Phytology, or Botanical Sketches, 3s. 6d.
 Brief Thoughts on Gospels, &c. new ed. with Notes by Bonar, 1s.
 Bronson's (R. B.) The Pupil-Teacher's Grammar, 3s. 3rd ed. 3s. 6d.
 Canton's (A.) Treatise on their Preservation in Infancy, 4s. 3d. cl.
 Carpenter's Monothearon, or Gospel Records of Life of Christ, 1s. 6d.
 Chalmers's (Dr. C.) The Doctrine of the Trinity, 8vo. 10s. 6d.
 Dandolo's Italian Volunteers and Lombard Rifle Brigade, 10s. 6d.
 Edwards's (T. W. C.) Eton Latin Grammar, 20th ed. 18mo. 3s. 6d.
 Emerson's (R. W.) Essays, Lectures and Orations, 4s. 3d. cl.
 Encyclopedia Metropolitana, Vol. XIV. Napier's (J.) Electro-Metallurgy, 8s. 3s. 6d.
 Family Sunday Book, Vol. I. 1s. 6d. cl. gilt.
 Follen's (J.) Sketches of Married Life, 18mo. 2s. 6d. cl.
 Gibson's Le Petit Fablier, 2nd ed. enlarged, 18mo. 1s. 6d. cl.
 Handel's Oratorio, 'Joshua,' ed. by Vincent Novello, 4s. 6d. cl.
 Hawes's (Dr. C.) The Doctrine of the Trinity, 8vo. 10s. 6d.
 Indestructible Spelling-book, on prepared cloth, 1s. 6d. cl.
 Inglish's (H.) Marican, and other Poems, 8vo. 5s. cl.
 Instant Changes, an illuminated Treatise for Youth, 18mo. 3s. 6d.
 Johnson on Diseases of the Genital Organs, Part I, 8vo. 10s. 6d.
 Lambert's Hand-book of Natural Philosophy and Astronomy, 18mo. 6d.
 Limbird's Hand-book Guide to London, 18mo. 1s. cl.
 Little Folks Laughing Library, No. I. 'The Exhibition,' 1s.
 Macfarlane's (Rev. J.) The Night Lamp, A Narrative, 2nd ed. 5s.
 Maidstone's (Viscount) Abd-el-Kader, a Poem, in six Cantos, 16s.
 Milnes's (J.) The Time of Affliction, 8vo. 3s. 6d. cl.
 Moore's British Agricultural Grasses, 2nd ed. 4s. 10s. 6d. cl.
 Neander's Epistle of Paul to the Philippians explained, 8s. 3s. 6d.
 Nevil's Translation of the New London Pharmacopoeia, 18s.
 Olendorf's (H. G.) New Method of Learning German, 3rd ed. 12s.
 Parlour Library, Vol. LX. 'Mansfield Park,' by Jane Austen, 1s.
 Pictorial Half-Hours, Vol. IV. 3s. 6d. cl.
 Pleasant Pages, Vol. II. 3s. 6d. cl. 4s. 6d. cl. gilt.
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 Scott's First Books in Science, 'Hoblyn's Botany,' 1s.; 'Hoblyn's British Plants,' 1s.
 Sharpe's London Magazine, Vol. XIII. 6s. 6d. cl.
 Sorbain's (J.) Hildebrand and the Emperor, 2nd ed. 4s. 3s. 6d. cl.
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 Woodcroft's Investigations of Antiquity, 'The Fumigation of Hero of Alexandria,' 4to. 12s. 6d. cl.

[ADVERTISEMENT].—FIRST REPORT of the Directors of the LAW PROPERTY ASSURANCE and TRUST SOCIETY, 30, Essex Street, Strand, London, at the Annual General Meeting, held on the 30th May, 1851, at the Society's Offices.

At this, the first Annual General Meeting of the Law Property Assurance and Trust Society, the Directors have great pleasure in submitting to the Shareholders their Report of the proceedings of the past year.—The advantages of the novel application of the principles of Assurance to Leases, Copholds, and Lifeholds, as well as the Redemption of Mortgages and of Loans, and the security of Building Societies, in addition to the contingencies of Life, have been more extensively appreciated than was expected, and your Directors derive with much gratification to the transactions of this Society during the first year of its existence. 313 proposals have been received, of which 192 have been completed, and are now in force, yielding an Annual Income

of £2,347. 16s. 3d. In addition to these, 27 more have been accepted, and are in process of completion. Your Directors congratulate the Shareholders that not a single Life Policy has become a claim.—The confidence with which the plans of this Society are viewed by the public is evidenced by the fact that all the Shares in the Capital Stock of the Society are subscribed. And your Directors, continuing to receive applications for further allotments, have found it expedient to declare forfeited such Shares as had not been taken up; and in order to extend as widely as possible the interests of the Society, they have resolved to issue the few remaining forfeited shares only in small lots.—The management of the Office has been carried on with the utmost caution and prudence, regard being had rather to economy than display. The entire fixed Annual Charge upon the Society's funds, including the salaries of Secretary, Medical Officer, Clerks, and Porter, with Rent and Taxes, does not exceed £800. per annum. Thus already the Annual Income is much more than double the fixed Expenditure. The Society therefore offers the almost unprecedented instance of having become self-supporting at the end of only one year.—On reference to the List of Agents of this Society, it will be seen that the services of a highly respectable and influential body of gentlemen of the Legal Profession have been secured, and the assistance of the Shareholders is particularly requested in increasing their number in localities not yet represented.—Your Directors invite special attention to the peculiar and great advantages offered by this Society to those effecting Life Assurances on the participating scale, inasmuch as they receive a right percentage of all the profits arising from every branch of the Society's business on the participating scale.—The Assurance of Titles is now beginning to be understood and appreciated. Many proposals have come before the Board, some of which have been accepted, and your Directors anticipate a very extensive and advantageous business from the plan they have adopted, in cases where large estates are sold in small lots, for assuring the title to each of the purchasers, and thereby saving the expense of a separate investigation of the whole title, and of an attested copy of the title-deeds.—In conclusion, your Directors offer their congratulations to the Shareholders on the entire success which has attended the Society. Feeling assured that the advantages offered by it are so manifest as to require only to be well understood to be universally adopted, they beg to impress upon the Shareholders the necessity of active co-operation in making known its plans to their friends and the public, and thus to assist in placing the Law Property Assurance and Trust Society in that position, which the experience of the past year assures your Directors it may shortly occupy,—namely, in the foremost rank of Assurance Societies in the United Kingdom.

June 28, 1851. Actuary and Secretary.
30, Essex Street, Strand, London.

MR. SHEIL.

So seldom does a brilliant Irishman now-a-days arrest our notice, that we cannot allow the decease of such a man as Mr. Richard Lalor Sheil to pass over without some words of further remark. With scholarly attainments, Mr. Sheil had more than ordinary literary abilities, exercised in the various walks of the Drama, Biography, and Journalism. His speeches were another kind of literary composition, and of themselves attracted to his name the attention of the reading public.

Of Mr. Sheil's political career—his influence on Irish politics, and his connexion with the present Ministry—we have nothing to say:—they belong not to the calm world in which we work. His character as an artist in words and his literary talents are the points on which our readers will expect us to report.

When Mr. Sheil was springing up to manhood, the Irish people's character was represented by a brilliant band of orators. In 1809, when he was at Trinity College, Dublin, the oratorical powers of Plunkett and of Bushe were in their highest perfection. Grattan and Sheridan, though on the wane, were still ornaments of St. Stephen's—and the fame of Burke was fresh in the minds of all. Mr. Sheil had shown from his boyhood a marked taste for composition; and while at Stonyhurst his rhetorical proficiency was especially noticed by a learned Jesuit who some thirty years afterwards superintended the literary studies of another young Irishman, whose style was more like Sheil's than his politics—Mr. Meagher, the "Young Ireland" leader.

The theatre in the days of Siddons, Kemble, and O'Neill presented so tempting a road to fame, that Mr. Sheil eagerly entered on composition for the stage. His tragedies showed much intensity of feeling and great command of language. They belong to a school that has never been permanently popular in England. They are intended as emotional exhibitions of human nature, rather than exhibitions of the complex realities of character. They are like French dramas in English,—and want the relief of varied character and the variety of incident that English audiences expect. If Mr. Sheil had

been a Frenchman, he might have attained to more permanent celebrity as a dramatist than he has reached among ourselves. But when we recollect that his four tragedies were all composed and acted before he attained his twenty-seventh year, and that they obtained considerable success on the stage at the time, we cannot but admire the vigour of the young Irishman's genius. There is a marked improvement in 'Evadne' as compared with his earlier tragedies; and, if Mr. Sheil had continued to write for the stage, it is probable that he must have achieved more abiding fame as a dramatist. From his existing plays, no one would have argued that he possessed that subtle analysis of motive and character which forms a strong feature in his vivid and masterly 'Sketches of the Irish Bar.'—As all who ever had social intercourse with him will testify, he possessed a species of sarcastic wit, bright and flashing as a rapier, that would have been invaluable to a writer of comedies. He was fond of reading Farquhar and Congreve; and many of his brilliant sayings were not unworthy of the author of 'The Old Bachelor' and 'The Double Dealer.'—There is a long line of dramatic celebrities, more or less connected with Ireland, from the days of Farquhar downward; and Sheil, if he had written more for the stage, might no doubt have challenged comparison with some of the best of them. But political ambition and the duties of a barrister were hostile to the vocation.

In the eyes of the vulgar there is an unreality about the stage that casts doubt and throws discredit on those of its votaries who aspire to political honours. Like Sheridan, Sheil was often taunted with his "historionics." The name of one of his plays 'The Apostate,' suggested all kinds of common-place sarcasms to his coarse adversaries when they wished to taunt him with those changes of opinion that any public man in an age of transition, if he be honest, must exhibit.

Many of our readers no doubt recollect the peculiar style of Mr. Sheil's brilliant speeches,—so full of vivid flashes of strong fancy. It is interesting to note the character of his style breaking out in his earliest literary works. With our long recollection of his career, literary and political, it is not without emotion that we read the following lines on the first page of his first tragedy.—

I know thee, Luenberg—thy heaven is fame,
Thy thought is mountain fire, and thou art sublime.
In boyhood's budding years, you were my friend,
And even then, I hailed the impetuous hope,
The daring mind, and fine extravagance
Prophetic of the man; ere since the time
I have beheld you in Imperial Council.

Mr. Sheil in his speeches had frequent recourse to the rhetorical art of asking a question suddenly. There is a striking instance of this manner in the same scene from which the above is taken.—

Glory has bent her burning eye upon me
And woos me to her charms; but do not think
No other joy can nestle in my soul,—
Is there no dawn upon the eagle's nest?

Through Mr. Sheil's tragedies, as in his speeches, there is an excessive use of Latinized words,—and his diction was never purely English. Indeed, the Saxon simplicity of language would scarcely be suitable to the artistic vehemence of style in which he was so great a proficient.—All his tragedies were written for Miss O'Neil; and in 'Adelaide' we find the following graphic picture of the actress as some of our readers must recollect her in the heyday of her charms.—

Julia. Those fair blue eyes,
Where shines a soul most pensive and most loving;
Her soft variety of winning ways,—
And all the tender witchery of her smiles,
That charm each sterner grief, her studious care
In all the offices of sweet affection,
Would render the world enamoured.

—In 'Evadne,' too, there is a full-length description of the heroine which reads like a pen-and-ink sketch of Miss O'Neil. How few survive of those days when Charles Kemble and Miss O'Neil (now Lady Wrixon Becher) acted original parts in the young Irishman's dramas!

When Mr. Sheil became a political character in Ireland, the Roman Catholics were divided into two bodies—the Vetoists and the Anti-Vetoists:—the point of division being, the propriety of accepting conditional emancipation. Sheil joined

the first body,—and spoke and wrote its sentiments; and though it has been customary to taunt him with changes of opinion,—we may say that he seems from first to last to have been the advocate of the moderate portion of his Catholic countrymen. Of course, he frequently came into collision with O'Connell,—and we have now lying before us the eloquent proofs of their hostility. We allude to them here only to call attention to the vigour of Sheil's nature, which in early life could venture to grapple with a matured and practised tribune like O'Connell. The declamatory talents of Mr. Sheil found abundant admirers; and his speeches were eagerly read,—being full of that fire and fancy which are congenial to the Irish nature. They belonged to the school of eloquence established by Grattan. Great point of language—much bitterness of invective—thoughts suggested rather than carried out—and reflections delivered in epigram—belonged to the pupil as to the master. But Grattan made his speeches to be pondered over in the closet,—and the logical rather than the emotional faculties are addressed by him throughout. In Sheil's eloquence the attempt is made from first to last to work on the feelings. Yet he always seized his subject from a logical point of view. He had much to contend with physically. He screamed rather than spoke—his utterance was hurriedly impetuous—and his gestures were redundantly violent. His person was not commanding. But there was so much artistic intensity about him—he felt his subject so strongly, and knew so nicely the scope of his abilities—that he almost invariably succeeded in making a great impression.

Having once tasted the pleasures and applause of literary composition, Mr. Sheil did not lay down his pen. From time to time he wrote for the *New Monthly Magazine* that admirable series of papers called 'Sketches of the Irish Bar' to which we have already alluded. These papers were at once graphic and pungent in style, and valuable as historical portraits of the *personnel* of Plunkett, Bushe, Pennefather, O'Connell, and others of less celebrity. The picture drawn in them of O'Connell has never been surpassed:—"Shouldering his umbrella as if it were a pike,—flinging one factious foot before the other, as if he were kicking the Protestant Ascendancy before him." All the papers contributed by Mr. Sheil to the *New Monthly Magazine* will no doubt be reprinted. His "History of the Clare Election" is an admirable piece of writing.

While Mr. Sheil was writing these papers he was a member of one of the few literary circles then maintained in Dublin. At Lady Morgan's house, he was often to be met, along with the late Chief Baron Woulfe,—then a rising barrister. Mr. William Henry Curran—author of the 'Life of Curran' and of a variety of able but unclaimed writings—was another of that interesting circle. The late Thomas Campbell, Sheil, and Mr. W. H. Curran, were intimate friends; and it has been always reported that the "Sketches of the Irish Bar" were the joint compositions of Mr. Sheil and Mr. Curran. We have no means of ascertaining the fact. In some of them we fancy that we can trace two pens—but in the greater number of the Sketches Mr. Sheil's pen alone is discernible. These papers exhibit his versatility in a remarkable degree. We have heard it stated that a series of articles in the *Etoile* on Catholic Emancipation were from Mr. Sheil's pen alone.

Mr. Sheil's success at the bar was at first only moderate; but after Mr. Doherty left the Leinster Circuit he became leader there,—and at the time of his return for Milborne Port was in considerable practice. He was a good Equity draftsman; and his literary habits gave him a facility of composition which was of great service to him. The obituary notices of his life in the daily journals have been erroneous in disparaging his position as a lawyer. He had sufficient *status* to have justified any Government in making him Solicitor General. It would be invidious to name the many Irish lawyers who have reached the Bench with far less legal aptitude and attainments than Mr. Sheil. King William the Fourth had a personal hostility to him,—and stipulated with Lord Melbourne that he should not be employed under the

Crown. After the accession of Queen Victoria he was made a Privy Councillor, and advanced to office. His marriage with a lady of high family and large fortune raised him beyond the necessity of legal promotion,—and he felt that the House of Commons was the scene best adapted to his talents.

Mr. Sheil's political career we will leave to his coming biographer. We may observe that his greatest political importance was when he was along with O'Connell wielding the power of the Catholic Association. He rose to the height of the great argument,—and viewed Emancipation as an Imperial, not merely an Irish, measure.—He reached his highest oratorical celebrity in the House of Commons.

The pungent wit of Mr. Sheil was not the least remarkable of his shining qualities. What he said of a late Irish Member of Parliament could not have been surpassed by Congreve. On being asked whether Mr. — had any Irish estate, Sheil exclaimed: "why, he's an Irish estate in himself! He is heavily encumbered—He is openly for sale—and though he has a Parliamentary title, he can find no buyers at all!" We may remark that his good things were always said with a rapidity of utterance and pungency of manner that doubled their effect. One night, he was asked by Lady Morgan, who was a Mr. —, who made himself unreasonably conspicuous in Irish agitation? "He is *patriot* to a *bravery*!"—was Sheil's answer:—of which the humour may not be understood in England. But in Ireland, where speculators often trade in *patriot* and in *politics* together, the description is thoroughly comic.

On the whole, Mr. Sheil was a brilliant Irishman, whose talents did honour to his native land. Orator, advocate, dramatist, essayist,—he shone in public life for thirty years, and won English applause and Irish admiration during the greater part of a career spent in the turmoil of politics. He acted the part of a tribune in the spirit of a gentleman,—and if his vehemence was startling, he never revolted by vulgarity. He never catered to the dominant taste of an illiterate rabble:—and always a patriot, he was never a pander.

THE LADIES' GUILD.

In considering the vexed but vital questions connected with the position of women in this country, we have always believed that one of the most important stages of a reform would be the removal of the obstacles which prevent them from attaining to independence through their own industry:—and on former occasions we have pointed out how readily the means of employment for them might be multiplied,—particularly in the regions of fine and decorative Art. But private efforts in this direction have been of little avail. There have been a few female engravers, many painters and sketchers—though very few compared with the numbers to be found in Paris, Munich, and Vienna of the same sex,—and still more decorators of various kinds. Yet, there has hitherto been no common movement with a view to attain an end so desirable—no concert among those whose interests may be so materially served by a wise and combined action.

At length, however, we are glad to find that an experiment is in progress of being made, by means of a new series of discoveries in decorative art which have been patented and secured for the purpose, to place in the power of some of those women—and their name is Legion—of refined habits and elegant tastes whom the premature deaths of protectors or other misfortunes have stranded on the bleak shores of existence, the means of obtaining a livelihood by the exercise of an industry to which no sense of degradation can attach. The facts of the case, as they have come to our knowledge, are briefly these.—Miss Wallace, a lady who has devoted considerable time to experiments in the application of glass to decorative art—some of whose results may be seen at the Crystal Palace,—is said to have succeeded in producing, by processes for which she has taken out patents, the most perfect imitation of gold, silver, and other metallic works, enamel, mother-of-pearl rubies, amethysts, and other gems, in this cheap material. These patents she has munificently bestowed on a

society which is to be established, as we understand it, for the study and practice of the new art,—and to be called "The Ladies' Guild." So far as we can anticipate the working of such a guild, it seems to us wisely conceived and full of promise for the class which it is intended to benefit. The productions of female skill and industry will by its means have the rare advantage of making a market for themselves without displacing the products of other classes of workers. The results of the labours of the members will be applied to the ornamentation of desks, portfolios, and furniture generally. For the purpose of bringing the proposed scheme into general and successful operation, the following means are suggested by its originators:—1. "A school of instruction in the Art. This is now commencing; in which, for the sum of two shillings per week (to meet the expenses of rent, material, instruction, &c.) persons above the age of twelve are taught. As fast as the pupils produce saleable articles, they will be sold for the benefit of the persons who have succeeded in making them. The school is at No. 4, Russell Place, Fitzroy Square, where applications for admission to the class may be made. 2. Ladies possessed of fortune, who would like to aid in the establishment of the Ladies' Guild, are invited to do so by advancing sums of money as loans, at the interest of three per cent. 3. Ladies of fixed moderate incomes are invited to form an Associated Home in connexion with the Guild,—by which means those now resident out of the metropolis can join in the movement, and moreover live at far less cost than any individual can do in a separate position."

In such a scheme we see many elements of good for the class at whose protection and independence it aims. There has been no greater defect in the social arrangements than that which leaves gentlewomen in England out of the working category,—which has constantly assumed their necessary dependence on what is called the stronger sex, and so left them utterly helpless in the hour—constantly recurring—when the links of dependence are broken. The mistake which subordinated women intellectually—and over which they have triumphed by the outbreak of their own intellectual strength, from the moment when Mind could have a hearing amid the silence of the trumpets,—if a meaner, was a far less fatal mistake than that which in these comparatively civilized times presumes on their inertness, and makes them the merely passive objects of a care which leaves them helpless when fate or caprice withdraws the care itself. Education, defective towards all classes, has been so defective in regard to none as to women in the middle ranks of society. The means of amelioration in this respect are easy and abundant:—and as an example of what may be done the Ladies' Guild is worthy of all encouragement.

THE GREAT INDUSTRIAL EXHIBITION.

HAVING shown on former occasions, that by developing still further some important sections of the present Exhibition it is financially possible to convert the Crystal Palace into a permanent gallery of art, produce, industry and science—we will now throw out a hint or two as to the changes and improvements which strike us as possible and desirable to introduce into it, should it be applied according to the scheme which we propose. First and foremost, it should, if practicable, be made complete. More nearly than any other collection of articles ever made before in the world, it realizes the conception of universal—an earth in little—an epitome of mankind. Still, there are many products of Nature not to be found there,—and some important branches of Art and Manufactures are formally excluded. Before the experiment was in course of actual trial, it was impossible to know what amount of space would be required for the display of a world's industry and produce. The Royal Commissioners had nothing better than local conjectures—extremely false and wild for the most part, as the event has shown—to base their calculations on. Before the articles were set up and arranged in the great edifice, not a single nation was content with its share of the allotted space. The Americans alone gravely talked of filling Hyde Park with their produce and works.

Beyond the reasonable fears, so raised, that the space at their disposal would fail before demands which could not be resisted without giving offence in quarters where conciliation and goodwill were essential to the success of the undertaking, were satisfied,—we know of no insuperable reason for the exclusion from the Glass Palace of so important a department of Art as painting. Such fears exist no longer. There are thousands of square feet of wall wholly or in great part unoccupied. Contrary to expectation, the building is also found to be marvellously adaptable to the exhibition of drawings, sketches and paintings. Instead of being impracticable, the lights at the Palace of Glass admit of being arranged with a nicety of angle and intensity of degree such as belong to no building of the ordinary materials. It would be very easy to mark off and prepare one of the side galleries on the ground-floor for paintings—by boarding, in double or single plank, as the case might require, the space between the pillars, so as to make the walls solid enough to hold their weight and exclude all light except through a portion of the roof:—as is to some extent the case in the present sculpture room. In this way it would be possible to obtain a gallery as well adapted to its purpose, if not as highly decorated, as the noble gallery of the Louvre, and at the same time sufficiently large to receive and exhibit the current Art of Europe and America.

A similar development might also be given to various branches of science. Two lecture theatres are already in progress of erection on the northeast side of the Transept for the use of professional teachers; and if the Exhibition be changed into a permanent institution, several other such theatres would probably be required. The chemist, the geologist, the architect, the musician, the artist, the mechanist—lecturers, indeed, in every branch of science would probably find their fitting themes and audiences in such a place. Thousands who will go to the Crystal Palace for the sensuous enjoyment which it yields may on easy terms be wooed by Knowledge to her divinest haunts. The matter of the discourses delivered should, however, be popularized on popular occasions, however profound it may be at other times. At present, the lectures given are also too high in price for the many. The system might, we think, be so enlarged as to render an equal amount of honour and emolument to the professors without excluding any earnest seeker after the knowledge which may be gathered so conveniently within the walls of glass.

How many of the learned and scientific Societies of London have at present a central and convenient home? Several of them are known to be seriously crippled by the large annual rent of a house at the West-End;—others linger on in crowded and temporary offices. At the Crystal Palace there would probably be found room for all under the proposed plan. One bay or two bays, as the case might be, would suffice for their meeting-rooms, lectures, library,—and so on. And what arena could be so well adapted to their several purposes? There, the Ethnographical Society would find information and illustrations such as no private collection could furnish. The Geological Society might deliberate in the immediate presence of the fossil wealth of the world. Geographers and statisticians would find much to throw life and interest into their several studies. The architect and civil engineer have under that roof a perfect treasury of models and specimens of construction. All the sciences, in fact, may there be housed together—made to collect food at the same sources—and placed in the way of contracting a new and stronger sense of fellowship with each other.—In a word, that mutual relation and intercommunication of the sciences—with a common machinery for working them all—which we have so often urged, is here provided for on a scale which we never hoped for when we thought our argument unanswerable even without it.

The opening of the splendid edifice for the exhibition of flowers would give a new impulse to floriculture. There, the grower would be always certain of a good light—the public of a dry day. Foreign gardeners would probably contribute largely to a floral show in such a place,—where

the specimens forwarded would be seen by vast multitudes, whose examination would not be confined to a passing glance under an uncertain sky. A sense of order, surety, and permanence which has never yet characterized these beautiful but ephemeral exhibitions would soon grow about them when conducted in the Crystal Palace.

PHOTOGRAPHY IN THE PALACE OF GLASS.

We have from time to time kept our readers informed of whatever has arisen in the way of progress in the matter of producing pictures by the agency of the solar radiations. We believe all the processes which have been described in this journal during the past three years have their exemplifications in the Exhibition.

Daguerreotypes are largely displayed by the French,—as might have been expected, that country being proud of the discovery,—but the examples exhibited by the Americans surpass in general beauty of effect any which we have examined from other countries. This has been attributed to a difference in the character of the solar light as modified by atmospheric conditions; we are not, however, disposed to believe that to be the case. We have certain indications that an increased intensity of light is not of any advantage, but rather the contrary, for the production of daguerreotypes; the luminous rays appearing to act as balancing powers against the chemical rays. Now, this being the case, we know of no physical cause by which the superiority can be explained,—and we are quite disposed to be sufficiently honest to admit that the mode of manipulation has more to do with the result than any atmospheric influences. However this may be, the character of the daguerreotypes executed in America is very remarkable. There are a fullness of tone and an artistic modulation of light and shadow which in England we do not obtain. The striking contrasts of white and black are shown decidedly enough in the British examples exhibited in the gallery,—but here there are coldness and hardness of outline. Within the shadow of the eagle and the striped banner we find no lights too white and no shadows too dark:—they dissolve, as in Nature, one into the other in the most harmonious and truthful manner,—and the result is, more perfect pictures.

The Hyalotypes or glass pictures are of a remarkable character. They are but a modification of the processes of Mr. Talbot and of M. Evvard as applied to glass; but the idea of copying Nature on this material,—and, having obtained a fixed picture of the shadowed image, of magnifying it by means of the magic lantern, and thus producing a truthful representation of the original,—is certainly due to the artist of Philadelphia. Many beautiful views of the Smithsonian Institute, of the Custom-house at Philadelphia, and of churches in several cities in the United States, show the minuteness of the detail which can be obtained by the use of the aluminized glass.—Amongst the professed improvements Mr. Beard exhibits some enamelled daguerreotypes, in which the permanence of the picture is secured by a lacquer.

Messrs. Horne & Thornthwaite have some beautiful results obtained by the use of collodion, or gun cotton dissolved in ether, spread upon glass. The process was first successfully employed by Mr. Archer; and it is remarkable from the extreme sensibility of the surface to the action of the solar rays,—portraits being taken by it in the very short space of three seconds, in which all the details are beautifully preserved.

In Talbotypes or Calotypes the Exhibition is rich; but it must be stated that the results obtained by amateurs excel those of the professional photographic artists. Some photographic studies of trees and the steps of Haddon Hall strike us as being exquisite pictures.

In the French department will be found some of the productions of M. Martens, to which we alluded some weeks since, and one of whose processes Mr. Mayall described in our journal,—and also some calotypes from M. Le Gray, who has introduced the use of the salts of fluorine in France, although this was done many years since in this country.

The Austrians and the States of the Zollverein are also exhibitors of photographs; therefore a

very favourable opportunity is afforded of drawing a comparison between the productions of America, of our own country, and of the other European nations. We have heard of some improvements which can be traced to the influences of the Exhibition:—if further experiment shall confirm their reported advantages, we shall give our readers the benefit of our knowledge.

INDIAN RUBBER.

Many of our British weeds yield when pressed a milky juice,—and there are few persons who have not observed this property in the garden spurge and in the common dandelion. Although regarded very generally with suspicion, the milky juices from the plants are not poisonous. Besides the two that we have mentioned, there are many other plants in our own country which yield the same white juice;—and—as in the case of the poppy—these sometimes contain a poisonous constituent. These plants of Great Britain are local representatives of a vast multitude which under tropical suns in Asia and in America yield when they are wounded a milky juice. Humboldt in the first edition of his 'Aspects of Nature' noticed that the milky juices of plants increase as we approach the tropics. Little did he think at that time that the substance which gave the milkiness to the sap of tropical plants would become one of the most valuable contributions of the vegetable kingdom to man:—his best safeguard against the inclemency of weather,—one of the most useful materials of his dress,—the protector coating of his electric telegraph wires beneath the sea,—his ready servant in the laboratory and in the construction of instruments for the relief of disease,—and offering to him the means of rest upon a bed of water, when all other human means have failed. Yet, such is Caoutchouc,—the substance which diffused through the juices of plants gives to them their milky appearance.

When any of this white sap is placed under a microscope, the caoutchouc appears in the form of small globules moving freely about in the fluid. When this juice is exposed to heat, the water in which the particles of caoutchouc are suspended is evaporated, and the particles of caoutchouc coalescing form the solid elastic substance which is also known by the names of gum elastic and Indian rubber. The latter name suggests the uses to which it was originally applied, as well as the country from which it originally came. The natives of Hindostan were the first to collect this substance; and as early as 1735 it appears to have been brought into Europe for the purpose of rubbing out pencil marks made on paper. Only small quantities were imported into this country—for this purpose, for which indeed it is now scarcely ever used,—until the application made of it by Mr. Macintosh to the construction of water-proof fabrics of various kinds. This application depends on two of its properties:—its insolubility in water, and its perfect solubility in ether, turpentine, naphtha, and essential oils. By means of the last property the Indian rubber is dissolved; and then, being spread on cloth, the naphtha, turpentine, or other agent evaporates,—and the caoutchouc remains. It forms thus a film in the cloth which is perfectly impervious to water. In virtue of this discovery, Mr. Macintosh has given his name to all fabrics which are manufactured in various ways and into which Indian rubber enters as a water-proofing ingredient. It would be impossible for us to enumerate the various inventions of the kind into which caoutchouc enters for this purpose. Class XXVIII. in this Exhibition is devoted to these animal and vegetable substances which are not woven or felted:—and in this is the principal exhibition of Macintosh fabrics. They may be found also in other parts of the building. There is, however, this peculiarity in the caoutchouc manufactures, that they are almost exclusively English and American. The substance in question seems not to have found its way on to the Continent,—and in only a very few of the articles exhibited from the other countries of Europe do we find its value appreciated. The present Exhibition will do much to extend a knowledge of this important substance.

Of the fabrics which are water-proofed by Indian

rubber, we may say that they range from the coarsest sack-cloth and canvas to the most delicate linen and cotton cloths. Wherever impermeability to moisture is required, there these fabrics may be employed. America is, as might be expected, rich in Indian rubber manufactures. The exhibition of articles manufactured by Mr. Goodyear's patent affords a number of specimens of the various uses to which Macintosh fabrics may be applied. Of these varied uses, some notion may be formed when we say that boots and shoes, air cushions, water cushions, hydrostatic beds, gun bags, blankets, capes, coats, paletots, mud boots, sponge baths and bags, buoys, and life-boats are amongst the articles exhibited. The facility with which bags of this fabric may be distended and emptied has led to the construction of many useful articles. In the American department are some pontoons which were used in the late Mexican war. They are formed of coarse Macintosh cloth; and bags that would serve to reach across a river, and permit the passage of a large army, may be distended with air and filled in the course of a few minutes. They can be again emptied,—and would not then weigh more than could be carried by a good horse.

These are some of the uses which the soluble and insoluble properties of caoutchouc have rendered possible. This, however, is only a part of its uses. Another property which it possesses in a remarkable degree is, that of elasticity. It may be stretched to an almost incredible extent, yet it will return to its first form. This property is not, however, possessed by Indian rubber in its natural state, at high and low temperatures. But a process was discovered by Mr. Hancock in 1843 by which the qualities of caoutchouc were materially changed. This process consists in exposing the caoutchouc to the action of sulphur at a high temperature. The consequence is, that a combination takes place between the caoutchouc and the sulphur,—and the former substance develops new properties. It becomes permanently elastic under all changes of atmospheric heat and cold,—has its elastic properties, and consequently its strength, greatly increased,—and is no longer soluble in ether and the essential oils at ordinary temperatures. What the change is that takes place in the caoutchouc, chemists have not yet explained:—probably the sulphuretted of a compound radical is formed. Whether this be a correct view or not, the sulphur is retained in the caoutchouc; and one of the great drawbacks in its use in this form is, the smell of sulphur. Many patents have been taken out in this country for processes to prevent this smell; but in all cases sulphur is the agent employed to effect the change,—and the smell of it is more or less evident. Goodyear's American process gives less of the smell than any other. Indian rubber thus prepared is said to be "vulcanized," or "Thionized." It is in this form that its most extensive applications as an elastic substance take place. Whenever the object is to prevent the concussion of hard and heavy objects,—there Indian rubber may be employed. It is used for making the "buffers" of railway carriages,—and we have observed in the Exhibition a very ingenious instrument, which we would especially recommend to the advocates of Smithfield market. It is in the form of a "buffer" to be applied to the tips of the horns of cattle,—so that, should they happen to butt at the lieges, the Indian rubber would so diminish the force as to render the blow rather a friendly act of recognition than a painful rencontre.

We can do no more here than indicate generally the uses to which this substance is applied,—and which the very complete exhibition of the Macintosh Company in the Palace of Glass affords the opportunity of examining in one locality. Bands for letters and packages,—strings for bows,—driving bands for machinery,—trouser straps,—knee bands,—braces,—torsion springs for window blinds and shades,—door-springs,—sewer valves,—air-pump valves,—cricket balls,—stoppers for decanters,—whips,—cushions for billiard-tables,—and all sorts of elastic webbing—are a few of the applications of the elastic properties of the substance in question. One curious use of its property

is, as a capable a book, applied the elastic and it is in proper number could not applying effect they have wheel a The more us wooden vulcani are said Americ new app heard of they say break? been eff Indian monkie ible. ty-ma as one who w wood, industr Anot the for as thin with th on, and ing whi extemp minute for may over p crease. of Indi intooh Goody We ment to be ma sugges terns, exhibit rica th hard a rulers, where poses Ind various partme Asia. some hibition Bunn In the caout stages article From amou contin risen failure obtain is pro present We analo UN Engl the e on pr wou deten coun trate

is, as a mechanical power. Bands of this substance capable of lifting a certain weight are attached to a hook,—they are then stretched and successively applied to a weight. As the bands are increased, the elastic force applied to the weight is increased; and it is at last lifted from the ground—and high in proportion to the elastic force produced by the number of the bands. In this way, a child who could naturally lift ten pounds would be able, by applying a sufficient number of these bands, to effect the moving of a ton weight. These bands have been already used instead of the ordinary wheel and axle for lifting weights.

The "noiseless wheels" which are likely to act more usefully in keeping our streets quiet than the wooden pavement itself, are made with a rim of vulcanized Indian rubber round the tire. They are said to wear quite as well as iron.—In the American department of the Exhibition we see a new application of Indian rubber. We have often heard of "real blessings to mothers;" but what will they say to everlasting toys—toys that will never break? This great desideratum of the nursery has been effected in America by the use of vulcanized Indian rubber. Here we have rattles, lions, tigers, monkeys, horses, frogs, dolls, absolutely indestructible. We fear that this will be considered by the toy-makers of France, Germany, and Switzerland as one of the evil results of the Exhibition;—for, who would think of purchasing toys of lead, tin, wood, or papier-mâché when they can be had of indestructible Indian rubber?

Another use of the vulcanized caoutchouc is, in the formation of sheets, which may be made almost as thin as paper, and which receive impressions with the same facility. These sheets may be printed on, and afterwards formed into a globe by distending with air:—so that a sheet of Indian rubber which may be carried in the coat-pocket may be extemporized into a terrestrial globe in a few minutes. These sheets are extensively employed for maps; and the great advantage which they have over paper and linen is, that they neither tear nor crease. A great variety of specimens of this use of Indian rubber are to be found both in the Macintosh Company's case and in that of the American Goodyear.

We cannot describe the various objects of ornament to which this substance is applied. It may be made to assume any form that the artist can suggest. Embossed sheets, with very elegant patterns, as well as embossed mugs, bottles, &c., are exhibited by the Macintosh Company. In America they have succeeded in making caoutchouc as hard as wood; and chests of drawers, sideboards, rulers, imitations of veneering, and other uses where hardness is required, are amongst the purposes to which it has been applied.

Indian rubber in its raw state is exhibited in various parts of the building. In the Indian compartment there are specimens from various parts of Asia. Amongst the American goods will be found some pieces in the rough state. The best exhibition of this kind, however, is that of the Messrs. Bunn & Co., in the North Gallery, Class XXVIII. In their case are specimens of many kinds of native caoutchouc, as well as of the substance in various stages of its preparation. It has now become an article of very considerable import into this country. From a few pounds annually, it has reached the amount of about 300 tons,—and the quantity is continually on the increase. Although it has lately risen in price, no fear need be entertained of its failure:—as many of the plants from which it is obtained are easily cultivated, and their cultivation is proceeding in several parts of the world at the present moment.

We must defer speaking of gutta percha—an analogous substance—till a future opportunity.

OUR WEEKLY GOSSIP.

UNTIL recently it was the reasonable pride of an Englishman to think that into whatever region of the earth he should wander, whether on public or on private business, the mighty name of his country would go with him as a shield against injury or detention. Strong in this belief, our adventurous countrymen have passed the Himalayas—penetrated the interior of Africa—crossed the Pampas

of South America—wintered within the arctic zone—lost themselves amid the arid plains of Australia. Pirate states and barbarian powers have been known to tremble at the thought of injuring an Englishman, and to refrain out of respect and fear of the powerful islanders. But if instances of wrong, neglect, and impunity are allowed to multiply or as they have done for some years back, this salutary dread will vanish into thin air,—and no power will stand between the agents of civilization sent on perilous missions among barbarians and the lawless passions and unexpected caprices of savage despots. Col. Stodhart and Capt. Conolly, there is every reason to believe, might have been saved had the effort been sooner made, and by those who were bound to make it. The statements recently made in the House of Commons on the subject of Lieut. Wyburd and his mission threaten us with a new case of a similar kind to theirs. The facts are, in brief, as follows.

—When Sir J. Campbell was British envoy at Teheran in 1835, he sent Mr. Wyburd—an officer in the Indian navy—on an important but dangerous mission to Khiva. The agent departed from the Persian capital; but years passed away—during which it does not appear that any inquiries were made respecting his fate,—and nothing was heard. In 1845 a report came to hand that a person had been murdered by a Turkoman chief, acting under orders of the Ameer of Bokkara, some years before;—and it was quietly assumed that this must have been Wyburd. However, two sisters of the Lieutenant, residing in this country, were not so easily satisfied; and at their earnest entreaty an inquiry was instituted,—which proved that he had been kept prisoner for several years by the Ameer,—and established a reasonable doubt whether he had really been put to death at all. Government, nevertheless, continued to persist that he must be dead. In 1848, Colonel Lawrence learned that Lieut. Wyburd had made his escape from the power of the Ameer, but had been seized and detained by the Khan of Khokan,—a town in Tartary about 500 miles north-west of Peshawur, across the Hindû Khoosh mountains. At the same time, this chieftain sent to Peshawur to inquire if he were really an Englishman as he represented himself to be,—and not a Russian,—as in the case, he said he should treat him with honour and send him back to his own country. The native messenger was desired to carry assuring letters to the Khan and his captive,—but nothing has since been heard from Khokan. Eighteen months later, Colonel Lawrence sent two other Asiatics to the Khan, both of them well paid beforehand,—and they have not returned. Did they ever go? Few persons, on the mere integrity of Asiatic character, would answer in the affirmative. Why has not diplomacy been set at work in a more efficacious way? At the close of the Sikh war we had an immense army on the frontiers of Tartary. Why was not a European agent sent to claim this English servant and subject? From beginning to end the case is one of gross dilatoriness and neglect. But the most unreasonable part of it, as strikes men not connected with red tape and official logic, remains to be told. The sisters of Lieut. Wyburd offer to provide an English agent, and to pay the entire cost of his mission to Khokan, if the government of Hindûstan will consent to give him an official character:—and they refuse! What can be the meaning of this refusal? If the Court of Directors have any reasonable hope of procuring Lieut. Wyburd's release, let them make it known:—if not, good policy and humane feeling should combine to urge their acquiescence and that of the home government in the enterprise of his sisters. When Expedition after Expedition is, most properly, sent to the arctic seas in search of our gallant missionaries there,—it is not much to ask, that a single Englishman should be allowed to proceed to Tartary in search of an adventurous diplomatist there unjustly detained.

Sir Frederick Madden has opened at the British Museum a rival exhibition of MSS. and autographs to Mr. Panizzi's collection at the same establishment of printed books and bindings. Both exhibitions should be seen at once, for they will be but temporary. Neither, however, render

justice to the treasures of the Museum. The space which each occupies is limited,—and for a temporary purpose it would have perhaps been unwise to have destroyed the bindings of MSS. even of a modern date. That either collection is not a fair representative of the wealth of the Museum should be distinctly understood,—and it will be as well to remind the visitor that Mr. Panizzi's twopenny Catalogue is untrue in size and in execution to his contemplated five hundred volume catalogue of the books in the Museum. With all its blunders, we should, at the same time, be glad to have a catalogue similarly executed and priced of Sir F. Madden's MSS.,—and better still, of the books in the reading-room under Mr. Panizzi's superintendence.

Some of our readers from the country will probably not be aware that the Museum is open for the present summer every day in the week, except Saturday and Sunday, to the general public. But while referring to this subject, let us call the attention of our Museum authorities to two little circumstances, which we observed a few days ago, which in a great measure—if they still exist—do away with the advantages of their late concession of two extra days in the week:—the outer doors are not thrown open,—and the old board at the gate still announces that the edifice is open only on Monday, Wednesday and Friday! Finding the doors closed and this announcement on them, ninety-nine out of every hundred visitors on the extra days probably go away with the idea that there is no admission for them. This, to say the least of it, is a curious playing at cross-purposes. If the Council of Management have consented—whether reluctantly or not—to allow the sight-seers to pass through the national institution on Tuesdays and Thursdays, it is a very extraordinary thing that they should grant the favour after all to such only as know their rights and insist on enjoying them. If hereafter the Council of Management shall resolve to withdraw this boon on the alleged ground that the public are indifferent to it as shown by the very limited daily returns of visitors—our readers will be able to remind them of the true causes of the thin attendance on those days.

On the 2nd inst. a Treasury warrant was issued by virtue of which all printed books, magazines, reviews, pamphlets, &c., whether British, colonial, or foreign, may in future be transmitted by post between any part of the United Kingdom and Canada, or the Ionian Islands, subject to the following rates of postage:—if not exceeding 1lb. in weight, 6d.,—if not exceeding 1lb., 1s.,—if not exceeding 2lb., 2s.,—if not exceeding 3lb., 3s.,—if above 3lb., an additional rate of 1s. No packet is to contain more than one printed book, &c.,—and none is to exceed in length, or breadth, or width, or depth 24 inches. The postage is to be prepaid by postage stamps. If posted in Canada or in the Ionian Isles, the postage is to be prepaid either by money or by stamps. All packets are to be sent in covers open at the ends or the sides; and no writing except the address is to be permitted on them, or in the contents thereof. Officers of the Post-office are to have power to delay the transmission 24 hours, or until the despatch of the mail next after that by which the packet ought otherwise to have been forwarded. Printed votes and proceedings of Parliament, or of colonial legislatures, and such publications as pass under the newspaper privilege, are exempted from these regulations; and nothing in the order is to extend to packets sent through France, or any foreign country to which a transit rate of postage would be payable thereon, or to any packets sent by private ships.

The returns of shipwrecks during the past year show that the average of such disasters for the United Kingdom is nearly two vessels per day:—the correct figures being 4 vessels propelled by steam, 688 sailing vessels—colliers, traders, coasting boats, and so forth. The fact that is most striking on the face of these returns is, the immense disproportion between the wrecks occurring in the two classes of vessels. The number of vessels afloat in each category is, of course, not the same; but the difference is very far from the resulting proportion of casualties. The figures speak volumes,—and would serve as a text for a long discourse.

No rhetoric could paint in such suggestive colours the advantage which the mere sentiment of human life has gained by the science which in other respects has so materially augmented man's power of movement and of self-multiplication. Could the average of accidents of the last year of coach travelling be collected, we should probably find—equal numbers being allowed on both sides—that a similar disproportion exists between horse travelling and railway travelling. All is as yet far from being done that care and skill may effect for the still greater safety of steam travelling,—and deduct from the amount of accidents those which are directly traceable to culpable neglect, the remainder gives a figure of difference even more wonderful than that above stated. The very excitement caused by a railway accident is one proof that the public have ceased to look on rapid locomotion as a dangerous affair. In the days of coach travelling the overturn, with its bruises and broken limbs, was rarely heard of beyond the next village,—but every stoppage of a train is faithfully chronicled. This makes a difference in the apparent, though not in the actual, result,—which a recurrence to figures at once pleasantly corrects.

Government shows an inclination to be liberal just now in matters of Science and Art.—The Civil Service Estimates for the year ending the 31st of March 1852 include the sum of 15,000*l.* "proposed to be granted towards the erection of an additional museum, and for enlarging the theatre at the Royal College of Surgeons for the delivery of the Hunterian Lectures,"—1,000*l.* to the Royal Asiatic Society "towards defraying the expenses of the publication of the inscriptions in cuneiform characters copied by Lieut.-Colonel Rawlinson,—and 500*l.* "towards the excavations at the Mound of Susa, with a view to the discovery of ancient monuments known to be deposited there." These, after all, are not very large sums:—but Government is not always so generous,—and Chancellors of the Exchequer have still before them the shadows of imaginary Members opposed to grants for educational purposes.

When will the new street through Westminster be completed? In seven months, or thereabouts, the Crystal Palace was begun and finished:—in seven years the proposed Victoria Street can only be said to have been commenced. This aptly illustrates the difference between the work of a commission acting under direct personal responsibility to the public and that of a commission which supposes itself responsible to nobody. Meanwhile, one of the most foul, criminal and pestilential districts in the metropolis is allowed to lie undisturbed in the half-mile of courts and alleys between the royal and the legislative palaces of England. Why does not some popular member rise in the House to inquire into the reasons for this delay? We are not surprised to hear that the inhabitants have called a meeting to remonstrate with the Government on the subject. Considerations of public health, convenience of the district traffic, economy of time, regard for popular morals, call for the speedy execution of these works. If Westminster will only look into the City, it will find, in respect to the rapidity with which improvements once undertaken there are carried out ample reasons to be ashamed of its own dilatory proceedings.

A well-known Neapolitan writes to us, in reference to a paragraph in our paper of last week in which we spoke of Naples being, by her absence from the Great Exhibition, self-separated from the list of civilized and industrial nations,—to claim exemption from this verdict for the people of his country as distinct from its sovereign. Our English readers know doubtless that in speaking of the public acts of Naples we implicate only its King and Government. If Naples be thus blotted from the communities of the world,—it is a profound misfortune for her people. The sin is the sin of her rulers. But our readers shall see what an intelligent Neapolitan, who is neither a politician nor a refugee, thinks of the modern Vandalism which disgraces his land.—"I submit," he writes, "that you should have said that in this age of progress one monarch alone, the King of Naples, refused to allow his subjects to

enter the lists of industrial chivalry and compete for the prize awarded to superior industry and knowledge. Not content with being ignorant himself,—he must be the cause of ignorance in others. He stifled the voice of learning,—he fettered the press, and earned the sad distinction of being the only monarch who dared to openly avow his predilection for ignorance and his terror of the force of intelligence. To my own knowledge, many of my countrymen were preparing for this great event when the fatal order was published which condemned them to inactivity. I am no political refugee. I raise my indignant voice in the cause of science alone:—and I feel ashamed, and blush, not that I am a Neapolitan,—but that a Neapolitan sovereign could be so unworthy of his high trust."

The Society of Arts continues to hold the Conversazioni announced in our columns. That on Wednesday evening last was the fifth of the series,—and was largely attended. Foreign art and science were represented by distinguished visitors,—and these were met by many men eminent in our own circles. On the walls and in portfolios there was a large collection of Calotypes, by Mr. Elmore, Dr. Perry, Mr. Candell, Messrs. Henneman & Malone, and others. Conspicuous among them were some views of the Exhibition Building in its different stages,—and of pieces of exhibited sculpture taken by Mr. Delamotte.

On casting up the final accounts of the Booksellers' Provident Retreat, at Abbot's Langley, it appears that only a small balance remains in hand to meet the current expenses of the year and to keep the Retreat in a state of efficient repair. Efforts are consequently on foot to raise a new fund from booksellers and other friends and connexions of the trade, for the purpose of covering these requirements. We understand that 750*l.* has already been invested in stock towards this very desirable object.

A prospectus has been sent to us, which we suppose is now circulating in the printing establishments of the metropolis, for the establishment of a Printers' Athenæum, on the principle of the Whittington Club, but somewhat humbler in its aims and means. The case seems to be well stated, and the feasibility of the scheme made out.—"The printer," says the document in question, "is reputed to be an intelligent man. To a certain extent the opinion is not devoid of truth. But, even to admit thus much, must be through the language of contrast. It is his calling that makes him what he is. If extent of general knowledge be taken as the test, the conclusion is false. What he knows, is far more mechanical than real; what he does not know, is the all-important question. He scans the surface of much knowledge, but its heights and depths he is unable to reach or penetrate. Try him by what he knows, and the carpenter and the cabinet-maker, the jeweller and the silversmith are almost as well-informed as he is. The truth is, knowledge in all trades, when confined to the mere calling, is of a contracted and local character; men serve seven years to the acquirement of a determinate quantity; and possessing, say an average share of ability in their professions, become masters of intellect only suited to the avocations they follow." There are truth and modesty in these remarks. The prospectus is right also in assuming that general knowledge is a considerable element in the efficiency of a compositor,—still more is it so in that of the "reader" or "corrector" for the press. Out of the 5,000 persons employed in the trade in London, there should be many anxious to improve at once their mental and their worldly position by such means as the suggested institution would afford. For 500 members, paying a shilling a month each, it is said there could be provided in a good central situation:—"1. A respectable and comfortable reading-room, amply supplied with the papers and publications of the day.—2. A library, the books of which would be accessible to members at their own homes, as well as at the institution itself.—3. An evening meeting, for the members and their friends, male and female, at least once a week, a night in one week being appropriated to the performance of music, and a night in the following week to the delivery of lec-

tures and the reading of dissertations on the writings of our best authors. On other nights, different departments of amusement and study would be provided; such as literary and social discussions, the attainment of a varied education by the acquisition of foreign languages, games at draughts, chess, and such-like.—4. An evening school for apprentices and adults, in which the elements of the English language should be taught."—Such an institution, with the great bond between its members of similarity of pursuit, is capable of producing many beneficial results,—and we shall watch its progress with more than usual interest as an experiment on a new plan.

The *Brussels Herald* says:—"The members of the literary Congress of the Netherlands have petitioned the King of Holland, praying His Majesty to introduce into the new Treaty of Commerce to be concluded with Belgium a clause for the purpose of facilitating the interchange of literary works between the two countries,—or, in other words, the importation of Dutch books into Belgium, and that of Flemish books into the Netherlands,—as a means of strengthening those ties which their common language, origin and political union have caused to subsist for centuries between the two nations, and which the events of 1830 have not broken by separating them politically."

Mr. Asa Whitney, a substantial and intelligent citizen of New York, has lately made considerable progress in the United States and in this country in obtaining countenance and support to a project of which he is the author, for "building," as the Americans say, a railway two thousand miles long, from Lake Michigan to the shores of the Pacific Ocean. The peculiarity and the recommendation of Mr. Whitney's scheme is, that he proposes to build his line without capital, and to obtain a profit from it without dividends. Mr. Whitney says to the Government of the United States:—"Give me a belt of land 2,000 miles long by 60 miles broad—that will be about 78,000,000 acres,—and I will build my road in the centre of it. I will proceed by sections of ten miles. I will start from Lake Michigan, where the lands are the best and the most peopled. I will sell five miles of land for as much money as will build ten miles of road. I can then sell other five miles of land and build other ten miles of road; and so on for the first 500 miles of the line. I shall then have a reserve of half of my best lands as a guarantee fund for the completion of the other 1,200 miles. The line will people the lands and the people will support the line. When all is finished, I shall have obtained my profit out of the enhanced price of the lands,—the line will be national property,—the wilderness will have been reclaimed—the people will have had a new home opened to them,—and all that can remain to be done will be to levy just as much toll on those who use the line as will keep it in repair. That is an outline of Mr. Whitney's case:—and there is every probability that he will do what he says. He has the support of twenty-one States,—and a committee of the Senate have reported in his favour. The scheme is at once characteristic and worthy of his country; and illustrates in a remarkable manner the strong tendency of the Saxon intellect not to trouble itself with much speculation, but to do something.

In its zeal for those peculiar interests which in the opinion of certain modern statesmen are supposed to be included in the word Order, the Prussian Government has put its iron heel on the Peace Society of Königsberg. On what pretence put down the Peace Society!—the English reader may well exclaim. What crime can the Peace Society have committed? Our correspondence from Berlin tells us that Herr Rapp at one of the meetings of the Society read an extract from the *Herald of Peace*, the organ of the English Peace Society,—and the police have seen in this fact sufficient proof that the Society of Königsberg is engaged in an unlawful correspondence with the Society of London. It is of the very nature of Censorship—whether it be of ancient Rome or of modern Germany—to abhor associations of men for useful and pacific purposes. Vespasian would not tolerate an organized body of firemen,—Frederick William will not allow an organization

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to exist in the name of peace and goodwill to all men. But what is certainly curious about this new demonstration of despotic authority is, that it is made by a party professing the most ultra-doctrines of Protestant pietism—whose talk is interwoven with texts of Scripture and whose constant appeal is to the Peace Gospel taught on the Mount of Galilee. It is easy to fancy a Haynau or a Naray marching with spurred boot and clanking sword into a peace meeting and commanding it to disperse and meet no more. But such freaks in men of peace and professing piety would move the reader to laughter and contempt, did not the terrible spectre of the revolutions which their folly may provoke throw its dark and lurid shadow across the record in which it is perused.

ROYAL ACADEMY OF ARTS, TRAPALGAR SQUARE.
THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight o'clock till Seven), 1s.; Catalogue, 1s. JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FORTY-SEVENTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 3, Pall Mall, from Nine till Six.—Admission, 1s.; Catalogue, 6d. GEORGE FRIPP, Secretary.

BRITISH INSTITUTION, PALL MALL.
THE GALLERY, with a Collection of PICTURES BY ANCIENT MASTERS and deceased BRITISH ARTISTS, IS OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 1s. GEORGE NICOL, Secretary.

AMATEURS.—The EXHIBITION OF DRAWINGS, &c. BY ENGLISH AMATEURS, IS NOW OPEN DAILY, at the Gallery, No. 111, Pall Mall (opposite the Opera House), from Ten till Six.—Admission, 1s.; Catalogue, 6d.

THE ORIGINAL DIORAMA, REGENT'S PARK.—NOW EXHIBING. Two highly interesting Pictures, each 70 feet broad and 20 feet high, representing MOUNT ETNA, in Sicily, during an Eruption; and the ROYAL CASTLE of STOLZENFELS on the Rhine, with various effects. Admission to both Pictures only 1s. Children under twelve years, half-price. Open from Ten till Six.

GALLERY OF ILLUSTRATION, 14, REGENT STREET.—The DIORAMA of the OVERLAND MAIL, to INDIA, exhibiting the following places, viz., Southampton, Bay of Biscay, Cintra, Turin, the Pyrenees, Gibraltar, Algiers, Malta, Alexandria, Cairo, Suez, the Red Sea, Aden, Ceylon, Madras, Calcutta, and the addition of the "Red Mail," the exterior by moonlight, the beautiful gateway, and the gorgeous interior, IS NOW OPEN DAILY, at Twelve, Three and Eight.—Admission, 1s., 2s. 6d. and 3s. Doors open half-an-hour before each representation.

THE GREAT DIORAMA of JERUSALEM and the HOLY LAND the largest ever exhibited.—Painted under the direction of E. W. REYNOLDS, from authentic sketches by Mr. W. H. BARNARD, the figures life size, and all the objects of corresponding magnitude and grandeur. In order to give due effect and reality to various scenes, and render them still more solemn and beautiful, Messrs. "Kyrle Elieison"—Hymns, "Alla Trinita Beata"—A Choral, composed expressly—the original Jews' Hymn of Lamentation—the Grand Prayer from "Mose in Egitto," are sung by an efficient choir, accompanied by Mr. J. H. TULLY on the Harmonium.—Daily, at Twelve, Three, and Eight o'clock.—Admission, 1s.; Reserved Seats, 2s. 6d.

ST. GEORGE'S GALLERY, HYDE PARK CORNER.

THE GREAT EXHIBITION AND THE ROYAL POLYTECHNIC INSTITUTION.—All the most interesting DEPARTS at the GREAT EXHIBITION will, in turn, be LECTURED ON at the ROYAL POLYTECHNIC INSTITUTION. THE PRESENT LECTURES are on the CHEMISTRY of the MINERALS and CRYSTALS at the Great Exhibition, beginning with DIAMONDS, RUBIES and PEARLS, by Dr. J. H. KOPPEL, Esq.; (and on BAKWELL'S PATENT COPYING TELEGRAPH, by Dr. RACHFORSER.—THE ROTATION of the EARTH, indicated by POCALLET'S Experiments.—The great economy of Cooking GAS explained.—A LECTURE on the HISTORY of the HARP, by Frederick Chatterton, Esq., with Ten Illustrations.—TWO SERIES of SPECTRUM DISSOLUTION VIEWS, by ROBERT and DYING BELL, &c. &c.—Admission, 1s.; Schools, Half-price.—Open daily from half-past Ten till five, and every evening from Seven till half-past Ten.

SCIENTIFIC

SOCIETIES.

ROYAL.—June 5.—The Annual Meeting was held for the election of Fellows, the Earl of Rosse, President, in the chair.—The gentlemen named in the following list were elected.—C. C. Babington, Esq., T. S. Beck, M.D., C. J. F. Bunbury, Esq., G. T. Doo, Esq., E. B. Eastwick, Esq., Capt. C. M. Elliot, Capt. R. FitzRoy, R.N., J. R. Hind, Esq., A. W. Hofmann, Esq., T. H. Huxley, Esq., W. E. Logan, Esq., J. Paget, Esq., G. G. Stokes, Esq., W. Thomson, Esq., and A. V. Waller, M.D.

GEOGRAPHICAL.—May 19.—Capt. W. H. Smyth, R.N., President, in the chair.—A notice by M. de Khanikoff on his late ascent of Mount Ararat, as communicated to the Society by the Foreign Office, was read; when the paper of the evening, by Lieut. R. Strachey, illustrated by Arrowsmith, was read, "On the Physical Geography of the Provinces of Kumaon and Garhwál, in the Himalaya Mountains, and of the adjoining parts of Tibet."—Mr. Strachey began by giving a sketch of the general configuration of the surface of Central Asia, more particularly of Tibet. He further pointed

out, that neither the Himalaya nor the Kouenlung appear to have any definite special existence apart from the general elevated mass of Tibet between them, which would thus seem to form the summit of a great protuberance above the general level of the earth's surface. Mr. Strachey proceeded to give a more detailed account of the physical features of the British Himalayan provinces of Kumaon and Garhwál, and of the part of Tibet immediately contiguous to our frontier to which his own personal observations had been confined. The transition from the plains of Northern India to the mountains is sudden and well defined. The Siwalik range, well known by the paleontological discoveries of Dr. Falconer and Col. Cautley, is that first met with, extending with occasional breaks along the great part of the southern edge; accompanied by the characteristic tracts of swamp and dry forest known as the Tarai and Bhabar along its outer, or southern, face, and of the longitudinal valleys called Dún or Mái on the north. Immediately above these valleys we enter the great mountain region that extends to the north over a breadth of upwards of 200 miles. The loftiest peaks, some of which exceed 28,000 feet in height, are usually found along a line 80 or 90 miles from the southern edge of the chain—neither coincident with the water-shed nor forming a continuous ridge, but broken up into groups separated by deep gorges, and connected by transverse spurs with the water-shed range that runs 20 or 30 miles further to the north. On crossing the water-shed, which here forms the boundary between the British provinces and Tibet, we find ourselves on a plain 150 miles in length, and 30 or 40 in breadth, that stretches away in a N.W. direction, and beyond which rise mountains that hardly enter the limits of perpetual snow, the highest point on which is the celebrated peak of Kailás, the altitude of which is nearly 22,000 feet. The elevation of the plain varies from 16,000 feet along its southern edge, to 14,500 feet in its more central parts, where it is cut through by the river Sutlej. It is everywhere intersected by stupendous ravines, that of the Sutlej being nearly 3,000 feet deep. The lakes of Rákás Tás and Mánsarowar are found at the eastern extremity of the plain, and form the limit of the explorations hitherto made in that direction. Their elevation is about 15,250 feet. A general view of the geology of these regions was given, followed by a notice of the chief meteorological phenomena. The character of the vegetation of the lower parts of the mountains, even far into their interior, is truly tropical up to about 4,000 feet, though from even 3,000 feet a few of the forms of temperate climates begin to appear. On the outer parts of the mountains one of the main features of the forest is the *Pinus longifolia*, which is most abundant from 3,000 to 6,000 feet. As we ascend, species of the deciduous trees of the temperate zone are introduced; and they, with other pines, prevail in the upper parts of the forest from 8,000 to 11,500 feet, at which elevation arboreal vegetation rather suddenly terminates. A more open tract succeeds, in which the vegetation is for the most part herbaceous; few shrubs ascending to 14,000 feet. Between 17,000 and 18,000 feet vegetable life may be considered finally to cease. The plain of Tibet is almost a desert, but its vegetation, though scanty, is still highly interesting. After a short account of the agriculture and zoology of this tract, Mr. Strachey concluded by a sketch of the races of men that inhabit it, drawn up by his brother, Mr. J. Strachey.

The reading was followed by a conversation, in which Drs. Hooker and Thomsen (lately returned from the Himalayas), Mr. Winterbottom (who accompanied Lieut. Strachey in his expeditions), Sir R. I. Murchison, Col. Rawlinson, and others took part.

May 26.—*Anniversary Meeting.*—The Report stated, that the balance at the bankers on the 1st of January was 170*l.* 14*s.* 1*d.* over and above all liabilities. The funded property of the Society amounted to 2,224*l.* 1*s.* 10*d.* in 3*½* consols; and the other assets consisted of a library of several thousand books and pamphlets, many thousand maps and charts, and a valuable collection of instruments. During the past year the additions to the above have been exceedingly numerous: among which,

the Council especially directed attention to the gift from the Imperial Geographical Institute of Austria, of a collection of maps, at present at the World's Exhibition in Hyde Park. In addition to this was mentioned the Map of the Caucasian Isthmus, by Koch,—the Topographical Atlas of Bavaria, and of Saxony,—Vidal's map of Portugal,—the Trigonometrical Survey of Norway,—Coello's and Madoc's Atlas of Spain, &c. A most valuable bequest of Instruments, by the late Robert Shedden, Esq., has also been received.—The Royal Donation for the "Encouragement of Geographical Science and Discovery" has been this year divided between Dr. George Wallin, of Finland, for his important travels through Arabia, and Mr. Thomas Brunner, for his meritorious explorations in the north-west portion of the Middle Island of New Zealand. The Journal itself had, owing to the prosperous state of the Society, been largely increased in size and value.—The President read a summary on the progress of geography during the past year. After mentioning the many severe losses experienced by the Society in the deaths of several of its Fellows (among whom were included the names of Sir R. Peel, Capt. O. Stanley, R.N., the Marquis of Northampton, Lord Nugent, Du Bois de Montpéroux, Col. Lapie, Lord Bexley, Major-General Mawbey, General Sir P. Ross, Sir L. Shadwell, Lord Stanley, of Alderley, Major-General Stannus, Prof. G. Wahlenberg, and others), the President enumerated the many excellent papers which had been read during the past session at the meetings of the Society. Attention was primarily directed to the papers by Col. Ph. Yorke and Dr. Buist, of Bombay, 'On the Use of the Aneroid.' He then proceeded to mention the introduction of this instrument at the Swansea Meeting of the British Association in 1848, where it was successfully advertised as a means both for meteorological observations and for obtaining differences of level. On a close examination, however, of the instrument, these assertions proved, in the opinion of the President, too hasty; and after much investigation he had come to the conclusion, that further improvement was necessary before the instrument could be trusted otherwise than as a journeyman to the Torricellian tube, in the manner of a job-watch to a box-chromometer. To be used with success it should be tested by comparison with a barometer at three different and distant parts of the scale, before and after the observations. The President gave an elaborate account of the progress of geography in the different quarters of the globe; and paid a tribute of admiration to the labours of the Hydrographic Office of the Admiralty, under the direction of Sir F. Beaufort. Respecting the great Ordnance Survey, he mentioned that the information received by the Society was neither so intimate nor so precise as when under the conduct of General Colby, one of the first members of the Royal Geographical Society.—The Geological Survey, under the direction of Sir Henry De la Beche, was next described. The map of the Isthmus of Darien, by Arrowsmith, from the surveys of Belcher, Kellett, Wood, Barnet, Lloyd, Hughes, Garella, &c., was praised; as well as the map of the Cape Colony, and that of the mining districts of California, from the surveys of Capt. W. A. Jackson. Mention was made of the continued attention paid by Mr. T. Saunders to the regions of Central America; and of the elaborate physical map, by Mr. Petermann, of the British Isles,—as well as of one, by the same gentleman, of Borneo, from the very best authorities. The maps by Mr. Lowry were also commended. The President next explained, in terms of laudation, the bold attempt made by Mr. Wyld to impart a knowledge of geography to the million in the construction of his gigantic globe in Leicester Square. The merits of the geographical publications of the year by Knight, Blackie, Fullarton, &c., were carefully enumerated. At the close of his summary on Africa, the President, regretting the undignified controversies respecting the rise and course of the Nile which had taken place, unhesitatingly expressed his conviction that no European traveller, from Bruce downwards, had yet seen the source of the true White Nile. Concerning this, he said, we may still exclaim—"Ignotum, plus notus, Nile, per ortum." The address

concluded with the expression of the President's gratification in surrendering the charge of the Society to the new President, Sir R. I. Murchison.

ASIATIC.—*May 17.*—Prof. H. H. Wilson in the chair.—The Annual Report of the Council, after a passing reference to the multiplication of Societies, with especial and limited objects of pursuit, by which the advantages of union and concentration have been of late years greatly lessened, proceeded to detail the changes which had taken place in the Society by death and resignation of members. In the obituary, especial allusion was made to the Right Hon. C. W. W. Wynn, who had been President of the Society from its first institution until the period when his infirmities precluded his attendance at the meetings. The decease of Capt. Newbold was then noticed; and a concise detail read of the services of that officer, and of his contributions to science and literature, as well his independent publications, as those which have appeared in the Journals of the Royal Asiatic Society, and its branch establishments in India. Allusion was made to the efforts of Franjeé Cowasjee for the benefit of his country, by the general education of the people, and especially by the introduction of improved methods of agriculture, which has entitled him to the appellation of the Lord Leicester of India. The Report then gave some notice of the progress of Babylonian and Assyrian decipherment as carried out by Col. Rawlinson, and now in the course of communication to the world by the Society. The Babylonian version of the great Behistun inscription was exhibited on the table; and, in allusion to it, the Report contained a concise résumé of what had been done from the information of Col. Rawlinson himself, who is of opinion that the inscriptions read extend over a period of 1,000 years—from B.C. 2000 to 1000; that he has ascertained the religion of the ancient Assyrians and Babylonians to have been strictly Astral or Sabean; and as he finds among the gods the names of Belus, Ninus and Semiramis, he thinks that the dynasties given by the Greeks were, in fact, lists of mythological names. The geography of Western Asia as it was 4,000 years ago appears to be clearly made out. Col. Rawlinson finds a king of Cadytis, or Jerusalem, named Kanun, a tributary of the king who built the palace of Khursabad, warring with a Pharaoh of Egypt, and defeating his armies on the south frontier of Palestine. The Meshee and Tubal of Scripture were dwelling in North Syria, the Hittites held the centre of the province, and the commercial cities of Tyre and Sidon and Gaza and Acre flourished on the coasts. And so well does Col. Rawlinson find the geography made out, that he is of opinion he can identify every province and city named in the inscriptions.—The Report adverted to the depressed state of the Society's finances, and to the observations of the Auditors, whose recommendations at large would receive the best attention of the Council.

The Report of the Oriental Translation Committee mentioned the printing of the second volume of the 'Travels of Evliya Effendi,' of the fifth volume of 'Haji Khalife Lexicon,' and of the 'Makamat' of Hariri. The Committee has received from Col. Rawlinson the offer of a translation of the valuable and rare geographical work of Yakut, which it has gladly accepted; and is about to proceed with the printing of the third and concluding volume of M. Garcin de Tassy's 'Histoire de la Littérature Hindoue et Hindoustani,' including a Memoir on Hindustani Songs, with numerous translations. The Report concluded with noticing the presentation of William the Fourth's gold medal to Prof. H. H. Wilson, in acknowledgment of his services to Oriental literature generally, and especially in testimony of the merits of his translation of the 'Vishnu Purana.'—The Report of the Committee for publishing Oriental Texts lamented the inadequacy of their funds to carry on the valuable works proposed for publication with as much activity as they could wish,—but stated that progress was making with M. Garcin de Tassy's edition of the 'Mantac at Tayr,' and with Mr. Morley's 'History of the Ghaznawi Sultans, by Baihakki.'

Dr. Bird submitted the Auditors' Report, containing a statement of the receipts and disbursements of the past year,—showing that the expenses incurred by the Society in the publication of the labours of Col. Rawlinson were, in fact, so much in actual excess of its income. The Report contained suggestions intended to restore the funds to a more satisfactory condition; and recommending that the fee now paid on admission into the Society should be abolished,—and that measures should be taken to deliver series of evening lectures on some of the more interesting and popular subjects of Oriental research.

In pursuance of a notice given to the members, the meeting then proceeded to consider the propriety of abolishing the admission fee, which had been recommended by the Council in concurrence with the suggestion of the Auditors; and after some discussion the proposition was put from the chair, "That with a view to induce a greater number of persons to become members of the Society, the admission fee of five guineas be abolished,"—and was carried by a large majority.

After the usual votes of thanks, the meeting proceeded to the election of the Council and officers for the ensuing year. The following gentlemen were elected into the Council:—J. Atkinson, N. Bland, B. Botfield, Esqrs., Dr. J. Bird, Capt. W. J. Eastwick, J. Fergusson, G. Forbes, J. Hutt, Esqrs., Sir T. H. Maddock, Sir C. Malcolm, W. H. Morley, H. T. Prinsep, E. C. Ravenshaw, L. R. Reid, W. Strachey, Esqrs., and Lieut.-Col. Sykes. The officers of the past year were elected to serve during the year ensuing.

SOCIETY OF ANTIQUARIES.—*June 5.*—J. Payne Collier, Esq., V.P., in the chair.—R. Ellison, Esq. and W. M. Wylie, Esq. were elected members.—Besides the ancient weapons exhibited on the 29th ult., a considerable collection of additional ones, chiefly the property of Mr. Rolfe, of Sandwich, of Mr. Porrett, late of the Armoury in the Tower, and of Mr. R. Smith of London, were laid on the table, further illustrative of Mr. Akerman's paper. Respecting nearly all of these, Mr. Smith entered into some verbal explanations; and especially dwelt on certain Roman and Anglo-Saxon relics recently found at Colchester, which were of very novel and peculiar types. One of these was a Roman short iron sword,—and he said that he was aware of the existence of no other example. It was singularly contrasted with a long Anglo-Saxon sword, also of iron:—and both excited a good deal of observation.—Among the presents to the library, Dr. Bowring sent from Hong Kong a Chinese work on urns, vases, bells and vessels of various kinds which were manufactured or discovered in different parts of the Celestial Empire, both in metal and in porcelain.—The reading of the evening was, a third paper by Mr. Collier 'On a number of curious and important points omitted in all the Biographies of Sir Walter Raleigh.' His former two communications brought the narrative down to the year 1592, when Sir Walter was in possession of his estate at Sherborne; this continuation of the subject extended only to the year 1599,—and during nearly the whole of that interval Raleigh was in disgrace at court. Among other things, it was shown that Lady Raleigh (with whom, as Elizabeth Throgmorton, Raleigh had had an intrigue) had exerted herself very strenuously with Sir Robert Cecil to prevent the enterprise of her husband to Guiana, on the ground of the dangers to which he would be exposed. This was in the year 1594; but, nevertheless, as is well known, Raleigh sailed in quest of El Dorado in the summer of 1595. On his return, he published his famous tract on the 'Discovery of El Dorado;' and Mr. Collier showed from a comparison of his own copy of 1596 with others bearing the same date that it was twice printed in the same year,—a circumstance not hitherto noted by anybody. At the conclusion of the reading, Mr. R. Cole produced a privy seal, to which Mr. Collier had referred, under which the sum of 19,000l. was paid to Raleigh in April, 1596,—entirely confirmatory of the views and dates enforced in the paper. Mr. Cole also undertook on the next evening to bring forward some important original documents

relating to Sherborne, and to Sir Walter Raleigh's property there, which also bore out the conclusions at which Mr. Collier had arrived.

ROYAL SOCIETY OF LITERATURE.—*May 22.*—The Rev. Dr. Spry, V.P. in the chair.—The Secretary read a letter from Mr. Birch, containing an account of a Greek papyrus in the possession of Mr. Joseph Arden:—the MS. being exhibited to the meeting,—and Mr. Birch being present, and enlarging on several particulars in his letter at the close of the reading. The papyrus is of the length of about 12 feet, and in excellent preservation. It consists of 48 pages of Greek, beautifully written; each page being about 7 inches long by 2 inches wide, and containing 28 lines. The commencement is imperfect. The first sixteen pages terminate with the title ΑΠΟΛΟΓΙΑ ΥΠΕΡ ΑΥΚΟΦΡΟΝΟΣ.—'The defence of Lycophron.' The second and more perfect portion is entitled, at the beginning, in a very cursive hand, ΥΠΕΡ ΕΥΞΕΝΙΠΠΟΥ ΕΙΣΑΓΓΕΛΙΑΣ ΠΡΟΣ ΠΟΛΥΕΥΚΤΟΝ.—'The defence of the Indictment of Euxenippus in reply to Polyuctes.' The commencing paragraph of this portion, while it refers to some well-known facts of Athenian history, of the time of the final struggle with Macedon, also acquaints us with some new ones; and the whole paper when published will doubtless throw considerable light on the politics of Athens at the period. From the partial examination as yet made of the contents, it seems probable that we have here two more orations of the orator Hyperides; one of them an impeachment of Euxenippus, of the anti-Macedonian party, who was defended by Polyuctes, the commissioner sent with Demosthenes to Philip, and who was involved in the charge of receiving the bribes of Harpalus. Of Euxenippus nothing is historically known, unless he be the same person who was Eponymous Archon, B.C. 305. Of Lycophrons there are several, in the Athenian history of the period, who were connected with the political factions of the day; and the one against whom the charge is brought may have been the father of the orator and statesman Lycurgus. Mr. Arden, the possessor of this treasure, stated that he obtained it from an Arab at Gournal (Western Thebes), in January, 1847. It was said to have been discovered in a wooden box, deposited in a tomb. There is little doubt but the Council will undertake the publication of this relic of the past intellectual and historical glories of a small state but a great people; as it is of European importance,—and of peculiar interest to the Society, because if it should be identified as part of the orations of Hyperides, it is connected with the manuscript belonging to Mr. Harris, already published under the Society's auspices,—first by Mr. Harris himself in *fac simile*, and then by Mr. C. Babington.

INSTITUTE OF BRITISH ARCHITECTS.—*June 2.*—Mr. Fowler, V.P., in the chair.—Mr. G. R. Burnell read a paper 'On the Different Systems of Water Filtration in use for the Supply of Large Towns.'—He adverted to the natural filtration systems employed at Nottingham and Toulouse, the system adopted by Mr. Thom at Glasgow, the old system of the Chelsea Water Works, and the various patented artificial filters.—A discussion ensued, in which the Chairman, Mr. Donaldson, Mr. I'Anson, Mr. E. Woodthorp, Sir T. Deane, and Mr. Hesketh, were the principal speakers.

LINNEAN.—*Anniversary Meeting.*—*May 24.*—R. Brown, Esq., President, in the chair.—The Secretary read a notice of the members who had died during the year. Of these, seventeen were Fellows, three Foreign Fellows, and one Associate. The Treasurer read the cash report; when it appeared that there was only a few shillings difference between the expenditure and the income of the last, and of the previous year.—Among the presents on the table were the second part of 'Dr. Hooker's Rhododendrons of the Sikkim Himalaya' and the splendidly illustrated work on the 'Victoria Regia.' Both were presented by the publishers, Messrs. Reeve & Benham. The members present proceeded to ballot for the Council and officers for the ensuing year.—R. Brown, Esq. was re-elected

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President, W. Yarrell, Esq. Treasurer, J. J. Bennett, Esq. Secretary, and R. Taylor, Esq. Assistant Secretary. The following five members of the Council were removed:—S. Booth, Esq. M.D., E. Forbes, Esq., C. M. Lemann, Esq. M.D., E. Newman, Esq., and Sir G. T. Staunton; and the following five were elected into the Council:—G. Busk, Esq., Lord Goderich, S. Hanley, Esq., J. D. Hooker, Esq. M.D., and J. Miers, Esq.

June 3.—R. Brown, Esq. in the chair.—J. S. Lowell, Esq., was elected a Fellow.—A letter was read from Prof. Treviranus to Dr. Wallich, inclosing several letters of the botanist Schreder, whose life and writings had a short time since formed the subject of a communication from Dr. Wallich to the Society.—Mr. Westwood stated that he had received further intelligence of the wingless bird which he had described at a former meeting as an inhabitant of Lord Howe's Island, of its being found on a spot called "Cato's Reef."—Mr. Newport gave an account of his recent researches on the embryology of the frog, and stated that they had quite confirmed all the results which he had arrived at in his paper read before the Royal Society last session. The reading of this paper led to a discussion; in which the President stated that, although he was not able to confirm Schleiden's view of the pollen cell becoming the new plant, he had ascertained most certainly that the contact of the pollen cell with the ovule was necessary to the growth of the embryo.

ENTOMOLOGICAL.—June 2.—J. O. Westwood, Esq., President, in the chair.—H. W. Newman, Esq., and Herr Ernst A. Zuckold, of Halle, were elected members, and Mr. Beaumont was elected a subscriber.—Some African beetles of the genus *Goliathus* were exhibited by Mr. Rich.—Mr. E. Shepherd exhibited a singular variety of *Vanessa* (do.) with a pale, almost white costa; and Mr. Preston exhibited a specimen of *Anthocharis Cardamines* ♂, of which the green on the underside of the posterior wings was replaced by pale dirty yellow.—The President stated that a letter had been received from Herr De Haan, intimating that he was at present conducting an extensive investigation of the neurulation of the wings of the diurnal Lepidoptera, and begging for any duplicate specimens that the entomologists in this country might have to spare; it was not essential that the specimens should be fine, but merely sufficiently so to recognize the species without difficulty.—A letter had likewise been received from Herr Helfrik, of Berlin, offering to exchange European species of the larger Lepidoptera, for British species.—The President brought for distribution specimens of *Cemistostoma scitella* off pear, and exhibited several larvae of Coleophora from pear trees at Hammersmith.—Mr. A. F. Sheppard exhibited a very singular specimen of *Smerinthus populi* taken at large, which had a long appendage at the base of the right posterior wing, resembling a fifth wing.—Mr. Stainton exhibited cases of *Coleophora paripennella*, and observed that, whereas all other Coleophora larvae with which he was acquainted placed the cases at angles from 45° to 90° to the object on which they rested, these were invariably placed parallel to the fence on which they were found.—Mr. Douglas exhibited the case formed of the flowers of the origanum, the tenant of which had not yet attained the perfect state.—Mr. J. T. Stephens exhibited a new British Hymenoptera, the *Selandria sericans* of Hartig, which he had taken in his own garden in May; also *Lyda inanita* ♂ and ♀.—Mr. W. W. Saunders exhibited a diaphanous pupa-case, and the moth produced from it, from Assam, and also some rare Homoptera from the same locality.—Mr. S. Stevens mentioned that he had that morning seen a specimen of *Gastropacha ilicifolia* (a new British Bombyx), taken in May, on heather at Channock Chase, Staffordshire, by Mr. Atkinson.—Mr. Stevens exhibited a new *Mecynis* found on *Plantago maritima* near Gravesend, and a new *Limonis* on oaks near Tooting, also specimens of *Fidonia carbonaria* received from Mr. Weaver, from Perthshire; he exhibited likewise some Lepidoptera from the banks of the river Napo to

the east of Quito, South America.—A Note 'On the Habits of *Goliathus cacicus*' by Mr. Rich, and a Memoir by Mr. H. W. Newman 'On the Habits of the Bombinacines' were read, and Mr. Smith read some remarks on the latter subject.—The President read a paper 'On the Hymenopterous Genus *Evania*, and some allied Genera.'—The President announced that Part 5 of Vol. I., N. S., of the Society's 'Transactions' was now ready.

ROYAL INSTITUTION.—May 9.—The Duke of Northumberland, President, in the chair.—The Rev. B. Powell 'On the Recent Experiment showing the Rotation of the Earth by means of the Pendulum.'—The experiment alluded to has been the subject of so much popular notice at the present time that it would be needless to go into a particular description of its nature or object. If fully verified, the result would hardly amount to any more palpable proof to the senses than other astronomical phenomena afford; in this case, as well as in those, the conclusion is equally derived from reasoning on the actual appearances. An idea of such an effect seems to have occurred long ago, and is mentioned in a paper in the Phil. Trans. 1742, No. 468, by the Marquis de Poli, in the course of some observations on the pendulum of a different kind. He remarks, "I then considered (adopting the hypothesis of the Earth's motion) that in one oscillation of the pendulum there would not be described from its centre perfectly one and the same arc in the same plane:"—but he does not pursue the subject, as being foreign to his immediate object. It appears also (see *Comptes Rendus*, 1851, No. 6) that in 1837 Poisson had hinted at such an effect, but supposed it of insensible amount. To some minds difficulties present themselves in the first instance, which are easily removed by a few simple illustrations. In the first place, the deviation from parallelism to itself of the meridian of any place, during the rotation of the earth, is a simple geometrical question easily determined, and the inclination expressed by a trigonometrical formula. In the next place, the independence of the motion of the pendulum, notwithstanding that the point of support is carried along with the earth in its rotation, and that the whole seems to form a part of the earth, is a point easily elucidated by very simple experiments, in which the vibration of a small pendulum is seen to continue parallel to itself notwithstanding a motion given to the point of support; the effect being in fact only a simple consequence of the coexistence of two motions communicated to a body at the same time. A beautiful apparatus, lent by Mr. Bishop, for showing this, was exhibited on the present occasion. The experiment originally made by M. Foucault was repeated and confirmed under the inspection of M. Arago and other eminent scientific men with all due precautions in Paris, as also at Ghent, Brussels, and elsewhere. In England, besides the public repetitions at the Russell, London, and Polytechnic Institutions, by Dr. Roget, Mr. Bishop and Mr. Bass, the experiment has been tried at York by Professor Phillips, and at Bristol by Mr. Bunt, with careful attention to all the circumstances likely to ensure the avoidance of sources of error, and to secure precise results. At the Royal Institution on the present occasion the experiment was exhibited under two modifications by Dr. Bence Jones and by Mr. Bass. Other observers have also repeated it in various places, especially at Dublin, where Messrs. Haughton and Galbraith, Fellows of Trinity College, have pursued the research with all imaginable precautions, and have obtained results somewhat different from those of other observers. According to nearly all the other experiments the rate of deviation continued uniform: according to Messrs. Haughton and Galbraith, it varied, and they seem to have been the only observers who have watched through a complete revolution, the time of which was observed to be 28 h. 26 m. The sources of probable error are numerous and not easy to be effectually guarded against. The most formidable perhaps is the extreme difficulty of causing the pendulum to vibrate truly in one plane, and to prevent its motion in a narrow ellipse. When this takes place and the arc is con-

siderable, the direction of the major axis is continually changing, owing to a well known mechanical cause (see Herschel's 'Outlines of Astronomy,' p. 444); but this deviation is always in the same direction as that of the original motion of the pendulum, and consequently changes when that direction is changed. The true deviation may be distinguished from this, in that it is always from E. to W., independently of the direction of the original impulse; and the ball always passes accurately through the centre in every oscillation, whereas in the former case it never does. For great accuracy, a variety of other precautions are requisite, as to the perfect freedom of suspension, guarding against currents, &c.; it is, however, possible that the elliptic deviation may oppose that due to the earth's rotation, while the latter may manifest itself in spite of the former. It is extremely probable that many of the public repetitions may have been affected by these causes of error; yet some of those referred to have been made by men of so much eminence and experience as observers, as to render it highly improbable that they should not have been sufficiently guarded against every source of fallacy. The accordance of many of the results at different places within fair limits of error is also a strong argument in favour of their accuracy and trustworthiness. The rates of deviation for one hour as determined at different places do not seem to be more discrepant than would accord generally with the differences of latitude. The experiment at Paris gave about 11° 30', at Bristol 11° 42', at Dublin rather more than 12°, at York about 13°. To apprehend the theoretical principle it is necessary to take into account, 1st, the simple inclination of two successive positions of the meridian of a place to each other after any interval of time; 2nd, the independence of the motion of the ball of the pendulum, of the rotation of the point of support; and, 3rdly, that the ball, though free in this sense, is not however wholly free, being continually drawn down by gravity in a direction continually changing (relatively to the original direction of vibration,) as the earth revolves. Hence, though from the second cause the ball would have a tendency always to preserve a motion parallel to its original motion, and thus to deviate regularly from the meridian, it will (from the third cause) not preserve this exact parallelism, but will take an intermediate direction. The exact determination of this direction cannot be made on any general considerations, but must be the result of detailed mathematical investigation. Thus in general in any illustrative or analogous case, so long as the axis of vibration continues parallel to itself, the arc of vibration will continue parallel to itself; but if the axis do not continue parallel, the direction of the arc of vibration will deviate. This distinction has been laid down and illustrated experimentally by Mr. Wheatstone. The investigation as pursued by M. Binet (*Comptes Rendus*, 1851, No. 6-7,) as well as by other mathematicians, is primarily founded on the method long since proposed by Euler, of resolving the rotatory motion of one point on the earth's surface into two, one about the vertical of that point, the other about an axis at right angles to it: of which the latter is the part effective in determining the direction of gravity on the pendulum, and is proportional to the sine of the latitude of the point. M. Binet makes this general theorem the foundation of an analytical investigation, in which the conditions of the motion of the pendulum generally are expressed by certain differential equations, the integration of which conducts him to certain expressions, which when simplified by the consideration of limiting the vibration to small arcs gives the azimuthal velocity uniform in the direction from E. to W. and in a simple proportion to the sine of the latitude: giving therefore the deviation for one hour in the latitude of Paris about 11½° and the time of a complete revolution 32½ h. An investigation has also been made independently by the Astronomer Royal, leading to very nearly the same result. Other mathematical solutions have also been proposed by Dr. Day of Bristol, and by Mr. J. R. Young (late Professor of Mathematics at Belfast). The latter

gentleman has obtained as a consequence of his investigations one remarkable result, which he states thus:—"The arc of the circular rim of the table subtended by the angle of deviation at its centre, is always (in one revolution of the earth) exactly equal to the difference in length of the two parallels of latitude described by the centre and extremity of the meridional diameter of the table." [See *Mechanic's Mag.* May 3rd and 10th, 1851.] The lucid and able illustrations of the subject given by Prof. Sylvester have thrown much light on the explanation. Modifications of the principle have been suggested by M. Chasles, on the idea of the difference of rotatory velocity between any two points on the same meridian, which difference, insensible as it might seem to be for the minute length of a vibration, he shows, will in successive vibrations become sensible. This idea is nearly the same as that announced by Laplace, (*Mécanique Céleste*, vol. iv. c. 5.) who infers a deviation in the plane of a projectile fired in the direction of the meridian. The same idea has been discussed also by other mathematicians: and has been further carried out by M. Poinso, who has suggested, that if two balls suspended by separate strings, hanging together in contact, and consequently both partaking in the velocity of rotation of that point of the earth, were to be suddenly separated by releasing a spring placed between them, and at first confined by a string, they would then show the difference of velocity, belonging to points on the earth at that distance apart, and would consequently revolve round the vertical. (See *Comptes Rendus*, 1851, No. 14.) A beautiful variation of the experiment has been suggested by M. Bravais (*Comptes Rendus*, 1851, No. 6.) in which a perfectly circular motion is communicated to a pendulum (by a peculiarly ingenious contrivance) the time of whose revolution will be different according as its direction conspires with or opposes that of the earth. If all torsion in the thread could be got rid of, a ball simply suspended and furnished with an index in its equator would be seen to rotate. But the torsion destroys the effect. This is the suggestion of M. Baudrimont (*Comptes Rendus*, 1851, No. 8.) But by far the most complete idea not only of the general principle, but of the precise law of the sine of the latitude, is obtained from the beautiful apparatus constructed by Mr. Wheatstone, in which the pendulum is replaced by the vibrations of a coiled spring, the axis of which can be placed in any required inclination or latitude with respect to a vertical semi-circular frame, which is made to revolve about its vertical radius, and the direction of the vibrations is seen to change in a degree proportioned to the sine of the latitude or inclination; as, for example, for lat. 30 the sine = $\frac{1}{2}$: and consequently if the vibration be originally in the meridian, when the meridian has revolved 180° , the deviation = $180^\circ \times \frac{1}{2} = 90^\circ$, or is at right angles to the meridian. This apparatus was exhibited at the lecture. On the whole, the experiment is one of the highest interest and importance. Some discrepancies or difficulties in the different views taken of the theory as well as in the observed results seem to indicate that the subject, however apparently simple, has not yet been thoroughly worked out,—and to point to the desirableness of further repetitions of the experiments, if possible *in vacuo*, and with increased precautions, as well as to a revision of the dynamical and analytical processes; by which possibly any seeming difficulties may be cleared up.

May 23.—The Rev. J. Barlow in the chair.—W. Hosking, Esq., 'On Ventilation by the ParLOUR FIRE.'—'Artificial Production of the Ruby, &c.'—M. Ebelman, of the Sevres works, near Paris, being present with various specimens of the minerals which he has produced artificially.—Mr. Faraday stated the process and results generally. The process consists in employing a solvent, which shall first dissolve the mineral or its constituents; and shall further, either on its removal or on a diminution of its dissolving powers, permit the mineral to aggregate in a crystalline condition. Such solvents are boracic acid, borax, phosphate of soda, phosphoric acid, &c.:—the one chiefly employed by M. Ebelman

is boracic acid. By putting together certain proportions of alumina and magnesia, with a little oxide of chrome or other colouring matter, and fused boracic acid into a fit vessel, and enclosing that in another, so that the whole could be exposed to the high heat of a porcelain or other furnace, the materials became dissolved in the boracic acid; and then as the heat was continued the boracic acid evaporated, and the fixed materials were found combined and crystallized, and presenting true specimens of spinel. In this way crystals having the same form, hardness, colour, specific gravity, composition, and effect on light as the true ruby, the cymophane, and other mineral bodies were prepared, and were in fact identical with them. Chromates were made, the emerald and corundum crystallized, the peridot formed, and many combinations as yet unknown to mineralogists produced. Some of the crystals of spinel of recent production which M. Ebelman exhibited had facets the eighth of an inch or more on the sides.

MEETINGS FOR THE ENSUING WEEK.

MON.	Statistical, 8.—'On the Mortality of Intemperate Lives,' by F. G. P. Nelson, Esq.
—	Chemical, 8.
—	British Architects, 8.
TUES.	Linnean, 8.
—	Horticultural, 8.
—	Ethnological, 8.—Sir R. Schomburgk's Ethnological Researches in Santo Domingo, communicated by H. R. H. Prince Albert.—'On the Mandan Indians, now extinct,' by George Catlin, Esq.
—	Microscopical, 8.
—	Society of Arts, 8.—Conversazione.
THURS.	Royal, 9.
—	Antiquarian, 8.
SAT.	Asiatic, 2.

FINE ARTS

BRITISH INSTITUTION.

Exhibition of Ancient Masters.

THE present Exhibition of Ancient Masters within the walls of this Institution confirms what we have often said respecting the Art-treasures which exist in the United Kingdom, distributed throughout the various galleries and rooms belonging to our nobility and gentry. Scarcely an aristocratic house can be met with that has not its fair complement of historical or fancy pictures,—few families are without some records of the lineaments of their ancestry. This class of English Art, from the time of Holbein down to our own, forms one of the most extensive series of portraits in existence,—which have enlisted, with very few exceptions, the talents of its most renowned professors in their production.

Were the subject-pictures alone which exist in England collected in one great gallery,—it is quite certain that a show of Italian Art alone might be made to vie in many of its departments with the renowned collection of the Louvre:—in the lower schools all the great national foreign collections would undoubtedly be surpassed. From time to time glimpses are obtained of some of these works by means of this annual Exhibition, to which, as our readers know, contributions are made from the walls of some of the galleries and mansions already alluded to. On no occasion within our memory have so many pictures of excellence been brought together in any one given year as here,—of the Italian school more especially.

The picture of the highest interest and of the greatest rarity here is Leonardo da Vinci's *Virgine aux Rochers* (No. 41). This is well known by its various engravings,—and by the copy of it familiar to all frequenters of the Louvre. It is so much the habit to assign the distinguished name of Leonardo to trifling compositions of the Lombard school having certain peculiarities of treatment derived from the practice of this great master,—and imitated in the works of Luino and his scholars, or of other inferior hands,—that when a work like the present comes under notice, the conviction is at once forced on the beholder of the delusion to which he has been constantly so long exposed. The multifarious occupations of this great artist left him but little time for the exercise of his pictorial powers,—and his true works are for the most part well known in the history of Art. The wings or folding-doors—it may not be unacceptable to our readers to know—which formed part of the altar-piece to which this picture belongs are, it is said, still in the possession of the family

of Melzi in Milan,—possibly descendants of the same individuals, the painter's personal friends, to whom, as his biography acquaints us, he left at his death many of his most important effects. By the advice of Mr. Gavin Hamilton, at the end of the last century, the picture was purchased in Milan by the late Lord Lansdowne, and passed from him into the Earl of Suffolk's collection; when, it is reported, refused the offer of 10,000 guineas for it made to him by Desnoyers the engraver. The whole aspect of the work is distinctly corroborative of those peculiar qualities which the pages of Vasari and Lomazzo ascribe,—graceful feeling, sense of character, devotional fervour, and a power of management in light and shade which gave relief and rotundity to forms previously presented in quaint formality or at best in unmitigated severity. The words of Fuseli recur to the mind in contemplating this great work:—"Character," he observes, "was his [Leonardo's] favourite study,—and character he has often raised from an individual to a species." Again:—"The strength of his execution lay in the delineation of his male heads; those of his females owe nearly all their charms to chiar-oscuro, of which he is the supposed inventor. They are seldom more discriminate than the children they fondle,—they are the sisters of one family." There are, nevertheless, in this picture many most carefully-studied forms,—and the charms of the various heads are dependent as much on beauty of line and physiognomy as on light and shade.

One of the most extraordinary pictures for finish from the head of man is *The Adoration of the Magi* (1), by John de Mabuse. The appearance of this picture is opportune now, when a section of our younger artists have had the temerity to assert that they are recurring to and practising a mode of art which was earnest in its nature and popular in its appeal anterior to the days of Raffaele. For them it is unfortunate—or fortunate, according to the use which they may make of it,—that one of the most remarkable examples in existence, presenting the qualities of pains-taking which they claim to have in common with the early masters, should be on view. By consulting it, they may be instructed that the formal modes of expression which there meet the eye are deficiencies due to the want of better systems of instruction,—but that the taste and earnestness which characterize the most refined of the later and greatest schools are the same as are met with in this picture. For instance, how exquisite in expression and in feeling is the head of the Virgin—conscious of her high mission, as she bears on her knee the Infant to whom the royal personages are humbly paying their devotions! How deep and solemn is the feeling of these personages—how noble and expressive their mien—how delicate and refined are their features! How finely subordinate in interest to these are the attendants and inferior personages who form the accessory groups! The human forms are not here revealed in the loathsome guise of disease or of corruption,—neither has the painter travelled out of his way in search of the most ungrainly individuality as the means of embodying character. This picture is precisely of a kind to instruct the public correctly as to what were the real merits of that early Art, and what its deficiencies,—how fervent was its feeling, how conscientious its pains-taking, how tasteful, nay, graceful—its individual personifications. By the register of the Abbey of Grammont, for which this excellent picture was painted, we learn that the Master was engaged on it seven years,—and that he received as remuneration two thousand pistoles in gold. Passing out of the hands of the Governors of the Netherlands, it formed one of the leading objects of the Orleans Gallery,—and came finally into the collection at Castle Howard.—To Lord Carlisle we are, therefore, indebted for a sight of one of the very finest works of Gossart,—whose family name will be found inscribed on a cap of one of the figures.

Of the five pictures here by Annibale Carracci, the most conspicuous is that of *The Three Maries* (17)—the well-known celebrity of Castle Howard. This is a work remarkable chiefly for intensity of feeling. Full of incongruities in form—wanting in physical beauty—artistic contrivance carried to the

extreme of the *tableau pose*, even to the very verge of stigmatising in the dead Christ—presenting faces whose features are insisted on, even to ugliness,—there is yet an air of sincerity and pathos in the expressions that reveals how intensely the painter was moved in the prosecution of his work. In its colour the eclecticism of the school is apparent:—whole passages remind us of Titian and other masters of the same school, on close investigation of its details. The solemnity of the work is, however, remarkable. This picture was another feature of the celebrated Orleans collection.—*St. John with the Angels* (7) is of a more suave and graceful order:—the heavenly host being more spiritualized.—*The Roboter* (8), *The Flight into Egypt* (42), and *Susanna and the Elders* (50) are other examples of the same vigorous hand.

There are a grandeur and a style in *The Virgin and Child with St. John* (5), by Andrea del Sarto, which few can estimate who have not made acquaintance with the range of this artist's powers in foreign climes. Greater amplitude of aim and more vigour of hand than are to be met with in the ordinary class of his easel pictures characterize it,—while it differs widely from the treatments which are seen in the frescoes of the 'Annunziata' or of the 'Cena' of the Servi. Like the 'Madonna del Sacco' it is not. It has none of the tender and almost apprehensive conditions of colour and tone with which all these are fraught. The tendencies here are to greater power of light and shade and more positiveness of colour; with a grandiose style that raises the author beyond his average condition of sensitiveness,—which sought constantly to achieve that faultlessness which became so proverbially associated with his name—*senz' errore*.

The Circumcision (46), by J. Bellini, is evidently a picture of his middle style, when he had already succeeded in emancipating himself from the dry and hard manner of his predecessors. The Vivarini and Basaiti and their school were now giving place to more liberal and enlarged views. Breadth of mass and more freedom of execution were dawning, to make way for the philosophic disquisition of the painter of Cadore. Much that was enjoyed in common by Conegliano and others of the same time will be found in this picture,—which is so far a fair exponent of the transition period of the epoch.

The Virgin and Child (2) bears one of those misnomers which it is customary to find in every gallery. The downcast and delicate head, the large and drooping eye-lid, the finely chiselled nose and sensitive mouth, when seen under a forcible aspect of light and shade in the treatments of the Lombard school, are invariably made to do duty under the name of Da Vinci.—There is the like wrong ascription here of a picture which we should be slow to assign even to any one of the scholars of Luino,—who have done so much to fill the churches and convents round and about the lakes northward and in the neighbourhood of Milan. In the hands of a country dealer and with a retired manufacturer, it can be conceived that such an example might be made to pass for a Leonardo:—but how it has been accepted by London dilettanti we are at a loss to understand. Nor are we a whit more credulous as to the *Virgin and Child* (12) being the work of Peter Perugino's pencil. With its flourish of trumpets, its frame and innery, we take leave to say that it has no element to justify its being assigned even to any one of his numerous scholars.—It would be a farce really to dwell on such absurdities, had not these things when exhibited here under the sanction of the Direction the effect of misleading those who have not had the opportunity of inspecting the master's real works. A more unworthy subject than this ascribed to the authorship of Perugino we never met with.

Fra Bartolomeo, too, has had the discredit assigned to him of having executed *The Virgin and Child, with Saints* (93). Here our incredulity is again provoked:—so is it with the *Head in Preco* (78) ascribed to Correggio. The cupidity of dealers and the slavish confidence of persons having more means than discretion, are the causes of these mistakes,—as fatal to the growth of true taste as they are calculated to disappoint the aspiring but

half-accomplished artist, and to deter him from the examination of really important works.

The Portrait of a Man with a Hawk (64), by Titian, is one of those grand personifications of human physiognomy in which truth has not been suffered to degenerate into servile or trivial particular, generic breadth has not been depressed into vagueness, nor masculine vigour into coarse caricature.—By the pupil of Titian, John de Calcar, there is said to be a *Portrait* (59):—there is certainly more evidence in it of Venetian bias than of that of the Low Countries, of which he was a native.—That *The Dukes of Ferrara* (60) is by Tintoretto no one in the slightest degree acquainted with that master's work will for a moment believe. No element of the daring artist's hand is to be perceived in it:—nor is it of a quality sufficiently good to make the inquiry into its paternity either desirable or profitable.

The Magdalen (37), by Domenichino, is too well known and esteemed to make comment here necessary. The *St. John* (11), like *The Italian Lady* (85), has less to boast of. The first two are, however, capital examples of an artist who in Rome is found in situations rivalling even Raffaele himself.—The head of a *Saint* (45), by Guido, is one of a class of more powerfully coloured subjects than are usually found in this artist's practice. Its richness does not, however, interfere with a spiritualized character that he constantly united with those ideal treatments of form which classic sculpture had taught. As in the heads of this celebrated painter's Madonnas, so here is discernible the influence of the taste that sought as much of the completeness of material forms as might consort with the idea of perfection as an attribute of saintly character.

In the *Madonna* (47), by Murillo, we are, on the contrary, indulged in a version of native individuality. Here, as in 'The Trinity' at the National Gallery, the nature is local. Spanish peasants transferred to canvas are by the suavity of this painter's palette enacting the parts of holy characters—but there is no illusion to the mental sense:—all is optical gratification. Less of this is found in *Angels strewn Flowers* (92). It is more imaginative in idea and less literally rendered in its parts. Of its kind, this may be regarded as one of the Sevillian's most favourite examples. The striking portrait of *A Spanish Officer* (4) by Velasquez, for many years mistaken for that of Cromwell, is a magnificent example of the vigour and style which knew of no other restraint than what the finest taste and the complete appreciation of the character with which it had to deal might impose.

Our formerly recorded opinions of Greuze our readers will remember. There is in the three pictures in the present Exhibition by that artist less reason for our censure. Nevertheless, our opinion of his bad taste is only modified. *The Girl with a Dog* (25) is not greatly infected with his artificial pre-dispositions—though even in this there are revelations of form which detract much from the purity and *naïveté* of the incident. The group is most complete,—the pose of the child is beautiful,—and the dog is so querulous that he is almost heard to bark at our approach. *The Girl with a Dove* (32) is of less importance, and has also less than the accustomed allusion which makes the art of Greuze so reprehensible on the score of prurieny. Perhaps the least objectionable of all this artist's works is the simple *Head of a Girl* (109). It is most charming for its truth to nature and its art-appliance. We know nothing like it by the same hand anywhere.

That the whole-length figure said to be of *Edward the Sixth* (22) is by Holbein, few will credit:—as few will doubt that another portrait, a three-quarter figure of *John Fisher, Bishop of Rochester* (95) is really by that greatest of individuality painters. How thoroughly do the features in this latter head sympathize with each other! The eye does not contradict the expression of the mouth:—all is calm, dignified, and earnest. Resoluteness of will is conveyed,—that corroborates the history of the man's sincerity, of his devotion, and of that religious purpose that not long after caused the same head to fall under the axe of the

executioner,—in spite of its guard—recorded by Holbein in the picture—of the hat of the Cardinalate, to which he had been preferred by Clement the Eighth. This of a verity is an example of portrait painting of a quality which it is to be feared is now lost.

GALLERY OF BRIDGEWATER HOUSE.

THE new picture gallery belonging to Lord Ellesmere, liberally opened to the public, as our readers know [see *ante*, p. 507], is somewhat more than 100 feet long in its entire extent,—or, 81 feet by 32 exclusively of the two end loggias, which are separated from the main body of the room by two Corinthian columns of white marble, placed *in antis*. According to the mode now generally adopted for all apartments of the kind, it is lighted from above;—yet not, as is usual, by a "lantern" in the ceiling, but by a series of glazed panels in the cove,—similarly to the central hall here, and to that of the Reform Clubhouse. Considered merely architecturally, this mode of admitting the light is perhaps preferable to the usual one:—but it is most unsatisfactory as to the important point of throwing the light equally on the walls and the pictures which cover them. Many of the latter are but very indistinctly seen. Notwithstanding, too, its size,—and that the pictures are hung closely together,—the gallery is not capable of containing half the entire collection:—for out of the 305 Numbers in the catalogue, only 120 refer to the works in the "Picture Gallery!" The rest are hung up—temporarily, we suppose, as they quite cover the walls—in the three other rooms of this suite. It is probably intended to hang up some of the pictures in the "corridor," or open gallery, which runs round the upper part of the central hall,—where one or two are now placed. Few comparatively of the entire number can, however, be so disposed of. We admit the difficulty of displaying pictures properly as works of Art, without providing what may be thought inordinate space for them. A private picture gallery should, however, not resemble a mere exhibition-room,—where while to make up a show by covering the walls seems to be a main object, we perhaps lose little by a good many things being put more or less out of sight. On the contrary, in such a collection as the Bridgewater, every individual work is worthy of being well seen. Whatever may be the case afterwards, there might for the present have been a low screen running along the centre of the gallery for a single range of the smaller pictures just on the level of the eye. That would have relieved the walls considerably,—so that the pictures hung on the latter might have been placed much lower down, in two rows instead of three. Another advantage attending such a disposition would be, that the pictures would be better assorted as to the sizes,—the smallest not being intermixed with the largest. Such intermixture, if attended with no other inconvenience, is objectionable as far as general appearance is concerned,—inasmuch as the smaller pictures require to be nearest to the eye, consequently the bulkier and heavier frames must be above instead of below.

The Bridgewater collection may be said to contain the largest number of pictures of the Italian school possessed by any one collection in England. It has three notable examples by Raffaele:—'La Sainte Famille, au Palmier,'—another of the same class, well known as 'La Belle Vierge,'—and the celebrated 'Vierge' from the Orleans Collection, known by the print of Romanet. It has also a little repetition of the 'Madonna del Velo,' of whose authenticity pledges cannot with such certainty be given. These pictures are too well known to need further description: they have been made familiar to the public by the critical pens of Passavant and of Mrs. Jameson. The latter, as well as the engraved volumes of the Orleans and Stafford Galleries, have also reproduced their forms. Respecting Lord Ellesmere's examples of the lower schools Mr. Smith in his 'Catalogue Raisonné' has furnished much valuable information. Such being the case,—we confine our present comments to those acquisitions which the Earl of Ellesmere has himself recently made.

Of his two Panini's—the 'Interior of a Picture

Gallery' (No. 6), and 'A View of St. Peter's at Rome' (6)—it may be said, that they are very good specimens of their class,—that class however being not a high one. The landscape pictures which are represented on the walls of the picture gallery want solidity. The skies in several are too light—which interferes much with the breadth and general effect. It gives a spotty look,—and divides attention with the actual sky, which is intended to be represented in the archway of the building on which the pictures are supposed to hang. These two pictures were for some time known in America, with a history attached to them which it is not material to enter into here.

There is a 'Head of the Madonna' (9) by Sasso Ferrato, an artist whose treatments are so many mannerisms of an idea that has rarely been so well carried out as in this picture. Small in scale, it may be pronounced one of the most complete examples of that kind of devotional picture which surmounted the *prie-dieu* in the oratory or by the couch side.

The 'Beatrice Cenci' (16) by Guercino bears but slight resemblance to the well-known study in the Barberini. To us the interest which the world has attached to the latter has always seemed more a matter of caprice than of right appreciation,—an interest founded rather on the notoriety of the character than on any extraordinary artistic excellence in its representation.

The 'Portrait of a Venetian Counsellor' by Tintoretto (15) is one of those simple presentations of individual character wherein grandeur is given without strut and picturesqueness without overloading of materials. The picture formed a feature in Mr. Coningham's collection. Elizabeth Sirani's 'Magdalen contemplating the emblems of her faith and mortality' (22) sufficiently attests the sources of her inspiration. Like all her relatives, she bowed at the shrine of Guido:—the influences of whose style is here apparent.

A grand whole-length figure by Velasquez conveys the portraiture of 'A natural Son of the Duke d'Olivarez' (32) in the masterly language of its author. It has the look of completeness without labour.

One of those little elaborations not often met with out of the city after which the painter is called—Mazzolino di Ferrara's 'Circumcision of the Infant Saviour' (43)—is of first-rate quality,—unsurpassed by anything from the same hand in the Pinacothek of Ferrara. To Mr. W. Coningham's taste is due, we believe, the credit of bringing this picture into the country.—Guido Reni's 'Virgin seated sewing, attended by Angels' (44), formerly in the collection of Mr. Udney, is full of feeling, grace and beauty.—The 'Head of Christ' (49) attributed to Correggio is not so certain to have proceeded from the hands of that master. There are those who think it might be ascribed to the school of the Caracci,—possibly to Ludovico.

The whole-length figure of 'St. Rosalie' (80) by Andrea di Salerno bears no slight correspondence, in more than the sentiment, with the figure of 'St. Cecilia' by Raffaele,—and the pendent figure of 'Saint Catherine' (80) has much of the like community of feeling. Andrea was in fact one of Raffaele's scholars. These two pictures, the Catalogue instructs us, formed the folding wings of a large altar-piece,—and were purchased by their present noble proprietor at Naples.

One of the most remarkable examples by Guido in this country is, 'The Assumption, or the Immaculate Conception of the Virgin, attended by Angels' (117). It is a work of great beauty and grace,—in a style that combines much of the Christian fervour of the artist with his classic conventionalities. The Virgin herself is one of his most spiritualized imaginings, and the attendant forms are in harmony. The picture, formerly in the Cathedral at Seville, was imported to Paris—so the Catalogue says—by General Sebastiani,—from whom it was purchased by M. de la Hante. It was sold by the latter to the late G. Watson Taylor, Esq.;—at the sale of whose property at Erlestoke, in 1832, it passed into the hands of Messrs. Smith of Bond Street,—thence it came into this Gallery.

The two portraits of 'Gerard Dow' (124) and

'Francis Mieris' (125) are interesting records by the hands of the men themselves of their own likenesses.—'A Watermill, and adjacent Buildings' (148) is a very truthfully rendered combination of most picturesque details—touched in with that spirit and force peculiar to Hobbema's style.—'The School of Boys and Girls,' by Jan Steen (153) is capital, because it is more free from coarseness,—full of character and glee. A thousand guineas were paid for this example.—Of the Chandos Portrait of Shakspeare and its pedigree we made ample mention at the time of its purchase by its present proprietor. It has since been engraved in mezzotinto by Mr. Samuel Cousins.

A charming little picture is that of 'A Young Woman threading her Needle' (167), by Nicholas Maes. It is contra-distinguished from the artist's customary rich and warmly-coloured style. There is a great prevalence of cool tints in the costume which adorns the well-drawn figure of a somewhat elegant girl. There is more refinement here than it is usual to associate with the works of this master.—'The Portrait of Velasquez,' by himself (179), formerly belonging to General Favar, presents the stylish character of the artist's person no less than the dexterity of his hand. It looks the head of a superior man.—The well-known 'Charcoal-burners' of Jacob Ruysdael—purchased by the Earl of Ellesmere out of Mr. G. Watson Taylor's collection—is very fine,—fresh in its tones,—admirable for its light and shade,—very useful for the contemplation of the landscape painter.—The beautiful Terburg, 'Paternal Instruction' (198), known from the engraving by Wille, has been added to this collection.—'The Portrait of a Gentleman,' by Vandyke (204), is one of the Genoese class of that master,—rich and vigorous in colour. On the other hand, 'The Portrait of Cleveland the Poet' (205), by William Dobson, is thoughtful in its sentiment and sober in the conduct of its hues.—A curious little 'Portrait of David Teniers' (224), by Gonzales Coques, will not be wanting in interest for those who may seek it out. This also was in the collection of Mr. G. Watson Taylor.

One of the most beautiful examples by Philip Wouvermans is here, called 'The Field of Battle; a repulse of cavalry by infantry, formed in squares' (241). The picture, which is in its original state, is of a very spirited order. The touch is not sleepy or heavy;—a defect which may often arise from the restorations of blunderers in over-cleaning this master. Here, there are sharpness and crispness, without the sacrifice of elaborate finish. The picture—which was formerly an ornament of the Fesch gallery in Rome—was sold by Mr. Farrer to the present proprietor for 2,500*l*. Of the lower schools, this is certainly one of the most conspicuous for excellence in the collection.—The 'Portraits of a Family of Distinction, with an Ayah or Hindoo Nurse' (259), by Sir J. Reynolds, is full of his elegant taste,—the details are executed with his accustomed mastery.—We are doubtful as to the ascription of the circular 'Holy Family' (294), possibly by Andrea del Sarto.—On a future occasion we may look in at this gallery again,—and have something to say about the Raffaelles and other matters.

FINE-ART GOSSIP.—Royal Academy.—Among the numerous works which we had to notice at the Exhibition of modern works in this institution, we find that we have, curiously enough, omitted to speak of Mr. Dyce's illustration of the 'Heath Scene of King Lear.'—For this, the artist has chosen the text which represents the outraged King apostrophizing the elements in presence of the Fool who is of the few found faithful to his fallen fortunes. Mr. Dyce has taken a somewhat independent reading of his subject,—and one which may be questioned. He makes Lear rather the offended man than the monarch,—and gives a more literal interpretation of the Fool than the allusions distributed throughout the drama will justify. The privileges of original thinking which will by some be claimed for Mr. Dyce must necessarily be limited when the artist assumes to render the text of another. Much as we may admire the general vigorous style of this

picture and its admirably conceived and executed back-ground,—the 'Meeting of Jacob and Rachel' in last year's Exhibition rises up in our memory as something far better. From a picture like this we turn willingly to the more placid and solemn manifestations of the Artist's mind offered in his frescoes and pictures of religious themes.—Broad and generalized views and treatment, adapted to spiritualized subjects, appear to be Mr. Dyce's forte, rather than the delineation of individual character.

It was impossible to form any correct idea of the modern pictures—for the most part of foreign artists—submitted to an evening private view at Lichfield House on Wednesday last. They were lighted by gas burners, arranged too low to admit of the pictures being seen without glare and reflection. This was, however, merely an experiment;—it being intended by the gentlemen who have undertaken the management of this Exhibition that—as soon as the pictures shall have arrived which they expect, amounting to more than two hundred—they will set apart a day for a private view of the completed collection. We will await that time, to make our report of the pictures in detail. Even the Catalogue itself is not ready;—a portion only being given. The Directors say, "they have been desirous of commencing with the pictures already received without retarding the opening until all the pictures engaged to be sent from Vienna, Trieste, Berlin, Munich, Düsseldorf, France, Italy, Belgium, and other countries, should arrive in London."—Among the names of foreign contributors of reputation occur those of Madou, Verbeekhoven, Henri Leys, Chauvin, Ziegler, Signol, Lehmann, Henry Scheffer, Schopin, Gosse, Rosa de Bonheur, Mogford, Isabe, Etex, Paul de la Roche, Schlesinger, Biard, and Rudder:—of English, there are James Ward, E. M. Ward, Cope, Redgrave, John Lucas, O'Neil, Oliver, G. F. Watts, Lucy, Lance, Fanny Corboux, Cave del Thomas, Poole, Bartholomew, and Marshall.

The first yearly Report of the North London School of Drawing and Modelling gives hope that the experiment now in course of trial may in good time produce excellent results. The widely spread interest which it has excited among working men—the large number of pupils—their steady application during the hours of study—the orderly conduct and eager desire for improvement in the principles of their several arts—all tend to prove that such schools were wanting in the metropolis, and indicate a probability that the system may be safely extended to other quarters. Many of the present pupils of the Camden Town School live far apart. A map of their residences shows that they come for their instruction from the vicinity of Haverstock Hill and Bedford Square, Islington and St. John's Wood; thus proving that the first elements for the appreciation and support of suburban artizan schools are scattered over a considerable area, and that the desire of knowledge is sufficiently strong to resist small personal obstacles to their attendance.—We may add that Prince Albert has become the patron of this school of artizans.

MUSIC AND THE DRAMA

ROYAL ITALIAN OPERA, COVENT GARDEN.

SECOND NIGHT OF 'LA FAVORITA.'—On TUESDAY NEXT, June 17, will be performed, for the second time this season, Donizetti's Opera, 'LA FAVORITA'—Leonora, Madame Grisi; Inez, Mdlle. Cetti; Balduccio, Signor Tagliabue; Don Supor, Polonoir; Il Priore, Signor Tagliabue; Cavalieri, Signor Luigi Mei and Signor Soldi; Rinaldo, Signor Stigelli; and Roberto, Signor Tambrilic. In the Second Act the incidental Divertissement will be danced by Mdlle. Louise Tagliabue and Alexandre. In the Third Act the Bacchanal of the Nuns in the Grand Cloister Scene will be danced by Mdlle. Louise Tagliabue and a numerous Corps de Ballet.—Composers, Directors of the Music, and Conductor, Mr. Costa. Commence at Eight.

EXTRA NIGHT.—ROBERTO IL DIAVOLO.—On THURSDAY NEXT, June 19, will be performed (for the 4th time this season) Meyerbeer's grand Romantic Opera, 'ROBERTO IL DIAVOLO,' with the following powerful cast:—Alice, Madame Grisi; Isabella, Madame Castellan; Elena, Mdlle. Louise Tagliabue; Bertram, Herr Formae; Alberto, Signor Romani; Ercole, Signor Polonoir; Il Priore, Signor Tagliabue; Cavalieri, Signor Luigi Mei and Signor Soldi; Rinaldo, Signor Stigelli; and Roberto, Signor Tambrilic. In the Second Act the incidental Divertissement will be danced by Mdlle. Louise Tagliabue and Alexandre. In the Third Act the Bacchanal of the Nuns in the Grand Cloister Scene will be danced by Mdlle. Louise Tagliabue and a numerous Corps de Ballet.—Composers, Directors of the Music, and Conductor, Mr. Costa. Commence at Eight.

Boxes, Stalls and Tickets to be had at the Box-office of the Theatre.

On FRIDAY NEXT, June 20th, Mrs. ANDERSON'S GRAND MORNING CONCERT will take place, commencing at Half-past One o'clock precisely.—For particulars see Advertisement.

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ROYAL ITALIAN OPERA, COVENT GARDEN.

the immediate Patronage of Her most Gracious Majesty
MRS ANDERSON'S ROYAL ITALIAN OPERA,
 will be given at the **ROYAL GARDEN**, on **FRIDAY**, **Next**, June 23, commencing
 at half one o'clock precisely, supported by the following
 Artists:—**Mr. Rossi**, **Don Giovanni**; **Mr. Biondi**, **Don
 Bartolomeo**; **Mr. Bernadini** and **Chattis**; **Signor** **Mari**, **Tamberlick**,
Don Alvaro; **Signor** **Alfani**, **Ronzoni**, **Bianchi**, **Togliacchi** and **Poisolanti**; **Herr** **von
 Farnes**, **Pichler**, **Don Juan**; **Miss Anderson**, **Kirkham** (*Niece of Mrs.
 Anderson*), **Donna Anna**; **Miss Anderson**, **Donna Anna** (*Niece of Mrs.
 Anderson*); **Violina** **Signor** **Silvi** and **Miss** **Signor** **Violini** Solo
 and **Harmony** **Costa**.—The whole of the magnificent **Band** and
Orchestra of the **ROYAL GARDEN** will be engaged to perform on this occasion.—**Mrs Anderson**
 respectfully requests that the **Patrons** will be so good as to
 purchase **Tickets** and **Boxes** to be had of **Mrs. Anderson**, 21, **Man-
 chester Square**, **Manchester Square**, at the **B-x-office** of the **Theatre**

ERNEST PIATTI, HALLE, DELOFFRE, and HILL, at the EXTRA MATINEE, of the MUSICAL UNION NEXT TUESDAY, Quartet, in D, No. 19, Mozart. Sonata, in F, Piano and Violin, Beethoven. Litanie, Violoncello Solo, Schubert. Quartet, in F minor, Beethoven. Pianoforte Solos, Chopin and Mendelssohn.—Tickets for Visitors, 10s. 6d., to be had at Cramer & Co's. Box-office.—Members admitted at 7s. each.

AT THE DIRECTOR'S MATINÉE, June 24th, Ernst, Sivori, Bainon, Laub, Deloffre, Hill, Piatti, Bottesini, Pauer and Halle will perform. No free admissions will be given.

MISS DOLBY and **Mr. LINDSAY SLOPER** beg to announce that their **ANNUAL GRAND MORNING CONCERT** will take place at the **Hanover Square Rooms**, on **TUESDAY, June 17th**, at **eleven o'clock**. The programme will be of the highest importance at Two o'clock. They will be assisted by Miss Birch, Miss E. Birch, Miss E. Gramann, Signor Stigelli, Herr Reichardt, and Mr. Stockhausen, Herr Ernst and Signor Bottesini. The orchestra will be complete: Leader, Mr. Wily; Conductors, Mr. C. Lucas and Herr Schumann. Tickets at seven shillings, to be had at the principal Music Warehouses, of Miss Dolby, a Hindle Street, and of Mr. L. Sloper, 7, Southwick Place, Southwick. Stalls, Half-a-Guinea each, to be had only of Messrs. Cramer & Co. 201, Regent Street, of Miss Dolby, and of Mr. L. Sloper.

ST. MARTIN'S HALL. — MONTHLY CONCERTS OF ANCI-
ENT AND MODERN MUSIC, under the Direction of Mr. JOHN
FELLSH. — THE EIGHTH CONCERT will take place on WED-
NESDAY EVENING NEXT, JUNE 18, when will be performed
a new Grand Mass, by Charles Gounod, and Mendelssohn's Music to
the Waterman Night's Dream. — Vocalists: Mrs. Endershoon, Miss
Duffy, Mr. Sims Reeves, Herr Fischek. — Tickets: Reserved
Seats, 6s.; Double seats, 9s.; Area, 3s.; Double seats, 4s., and
be half of 3s. — Arrivals, by Frankfort, 10. — Dramatic scene, 10. —
Arrivals, by Frankfort, 10. — Doors open at half-past Seven, Commence
at Eight o'clock.

MR. BRINLEY RICHARDS'S TWO MORNING PERFORMANCES OF CLASSICAL AND MODERN PIANOFORTE MUSIC will take place on MONDAY, June 23, and WEDNESDAY, July 7, when he will be assisted by Miss C. Hayes and Herr Signori Piatti, Bottesini and Mr. Cipriani Potter.—Reserved Seats, 12s.; Single Tickets, 8s., may be had of all the principal Music Warehouses, and of Mr. Brinley Richards, 6, Cornnet Street, Portman Square.

HER MAJESTY'S THEATRE.—In the generality of cases to form a judgment on a five-act opera from a first hearing would be rash in—nay, impossible to—any conscientious listener. But this rule, too, admits of exceptions; and the Italian version of 'L'Enfant Prodigue' makes one.—All that Mr. Lumley could do in the way of cast, he has assuredly done to make Auber's last grand work acceptable in England. In the *ballet*, Mdle. Rosati is a brilliant substitute for Mdle. Plunkett. The combination of Mesdames Sontag and Ugalde, of Signori Gardoni and Coletti with the original *Reuben*, M. Massol, makes the personages of the drama a much stronger *corps* in London than they were in Paris. The scenery, decorations, properties and costumes, too, are of oriental liberality and magnificence. But let 'Il Prodigio' be dressed even in cloth of gold and wear the Koh-i-noor on his head, or—in plainer English—let the opera be ever so strongly cast, ever so sumptuously put upon the stage,—it is musically too weak to prove attractive to any such musical audience as our English opera-public now is. All that seems rightfully belonging to M. Auber in 'Il Prodigio' is a faded grace in some of its turns of melody and combinations of orchestra. His habitual piquancy is here exchanged for dry frivolity—his sentiment (for in M. Auber's best vein he hardly ever goes deeper than what is sentimental) takes forms which are commonplace in their avoidance by receipt of what is natural. The most raw student may detect, it is true, the presence of style—but it is style without inspiration.—In brief, 'Il Prodigio' seems to us by many a shade paler and less fresh than M. Auber's last five-act opera, 'Le Lac de Fées.' Full of memoranda as is our *libretto*, there is not one entry of admiration; not a single one of those responses such as the writer rarely fails in drawing by some touch of brilliant invention. The romance of *Nefele* (Madame Sontag), in the fourth scene of the first act, is a reproduction from *Angela's* delicious couplets 'Il dort, il se Le Domino Noir.' The *cavatina* of *Boccorsi*, in the third scene of the second act, owed its success here to the excellent singing of Signor Coletti;—while the *romance* for M. Massol (*Reuben*) in the

fifth scene, if flimsy and small if measured against the music given by M. Meyerbeer to his *Fides* in a similar dramatic situation.—(How, by the way, has so fertile an inventor as M. Scribe fallen into self-repetitions so close as this?)—There is a certain voluptuous pomp in the music which opens the Temple Orgie, but it is dwarfed by the gorgeousness of the stage arrangements,—and to be in harmony with them, should have had a massiveness not, perhaps, within M. Aubert's reach. The slow movement of *Azazel's* air in the Desert will prove one of the most popular *morceaux*: the couplets of the camel-driver (which have pleased in Paris) are trivial and not new. The dance-music is wrought with care: M. Aubert understanding beyond most of his compeers how to excite his public by exciting his executants in this department of his operas,—the only one, by the way, says green-room report, over which he watches solicitously when they are in rehearsal.

After the long run of 'Arael' at Drury Lane, there is no need to dwell on the story of the Prodigal Son. Hence, having given our impressions of the music, it merely remains to add a few words concerning the performance.

Two years ago [4th. No. 1120] some character was offered by us of Madame Ugalde in the early days of that lady's career at the *Opéra Comique* of Paris. Subsequent hearings in that theatre have given us no reason to alter the opinions there recorded. Her execution seems to be superlative because of the vivacity of her manner; while, in reality, it does not outdo the volubility of Mesdames Cinti-Damoreau, Dorus-Gras, Persiani, Sontag, Mdle. Lavoye. There is a certain ready tone in her voice, which is at times not agreeable,—and its power to penetrate is small. Still, Madame Ugalde is a true vocalist, and not a pretender. Her execution has an ease and a crispness which make us listen; her intonation is steady, and her expression something better than the mechanical tricks of sigh and spasm assumed by other ice-cold *roulade* singers that we have heard.—Her reception was courteous rather than enthusiastic. Madame Sontag in the other female part was, what she always is, a thorough artist. Excepting in characters of the highest tragic force, she always by some exquisite display of vocal finish can make her effect:—and on Thursday she did this with but a moderate display of that florid execution by which she might have challenged the new comer. But the opera should be called not so much 'The Prodigal Son' as 'The Prodigal's Father'; since *Aziel* is but a less excusable sort of *Robert le Diable*,—whereas *Reuben*, in the hands of M. Massol, has a patriarchal dignity and pathos which alone recall the source whence the legend is taken by their truth and earnestness.—M. Massol sings better in this opera than in any former one:—the great applause won by his complements in the market scene of Memphis being *his*, not *their*, due. Signor Gardoni is agreeable and careful; but his part is to our thinking not a gracious one.

PHILHARMONIC SOCIETY.—Seven-eighths of the series of the Philharmonic Concerts being now over, —it is evident that protection of mediocrity and avoidance of experiment are the order of 1851, so far as this institution is concerned. The Directors will not engage artists who are praised; holding it a sign of independence to reject good advice, while they decline to adventure novelties, —lest the novelties should fail to please. Such inconsistent folly, we repeat, must work its own undoing. Meanwhile, let us speak of the works selected for Monday, —recording our great pleasure at the revival of Beethoven's Overture to 'Coriolan,' which was *encored*. Perhaps there is not a more fascinating example of a melodic phrase only four bars long than in this Overture; which, simple though it be, if compared with the overtures to 'Egmont' and 'Leonora,' is still a master-work—from its novelty of form and nobility of structure. The ear is arrested at the very first bar, and never allowed to lose its interest till the last. As a dramatic prelude, however, another overture performed on Monday evening seems to us to rise even higher,—this being Weber's overture to 'The Ruler of the Spirits.' Recollecting that an Overture is

intended to excite expectation regarding that which may be coming—and that it is turned from its legitimate use when it is converted to a short concert symphony—remembering, too, that the use of an overture as a *programme* is open to discussion on sound principles of Art,—we must think that this composition by Weber is less valued than it deserves. To ourselves it always seems as if excitement could be carried no further than towards the close of this overture,—beginning with that pompous enunciation of the second subject, grand and powerful enough to herald such a scene as the Court of *Ahriman*, dreamed of by Byron in his ‘*Manfred*.’ The play for which Weber wrote this prelude was probably some coarse, flaring melo-drama; but in its tone of supernatural magnificence the production is supreme* among works of its class. Strange to say, however, it is comparatively little appreciated here, even when it is as superlatively well performed as it was on Monday. The Symphonies were Haydn’s second (grand) and Beethoven’s in A major. The *solo* was Spohr’s second Violin *Concerto*, a meritorious work, and no more,—meritoriously performed by Mr. Blagrove. The singers were Madame Charton, M. Jules Stockhausen—who sang an elegant air by Boieldieu with care and delicacy,—and Herr Formes,—who appeared in place of Mr. Sims Reeves, the latter being suddenly indisposed.

CONCERTS OF THE WEEK.—Our readers, whether musical or unmusical, will not, we apprehend, conceive themselves trifled with, if we specify, rather than treat in detail, the mass of Concerts, good, bad, and indifferent, which belong to these Midsummer days.—At *Mr. F. Chatterton's* Concert on Monday the announcement of amateur harpists as forming a feature in his programme is one among sundry indications that the spell is breaking which has so long in England kept Art hidden up by the fireside,—and by such restraint has somewhat chilled the warmth of appreciation.—Tuesday's *Musical Union*, and Wednesday's *Beethoven Quartett* must pass with only a word to record their having been duly held.—*Mdlle. Coulon's* Concert gave us the opportunity of hearing this forcible and brilliant pianist playing more forcibly and brilliantly than she did a twelvemonth ago.—Though we think that the *Society of Female Musicians*, did its members possess proper *esprit de corps*, might and should exhibit themselves in some better form than as givers of a scrap concert eked out by foreign aid,—we may state that their “benefit” this year was more interesting than usual. To mention merely what is least familiar:—the singing of *Mdlle. Bertha Johanssen* is so near being very good as to make us hope that her present visit to one of the centres of vocal art will not pass without leaving its traces of improvement and finish on her style. Her voice is more than ordinarily agreeable, and her manner has a refinement which appears to be more liberally cultivated among the singers of the North than among those of Germany. There is sufficient elegance about a Canonet by *Mr. Duggan*, which *Mr. Manvers* sang, to make us wish for his better acquaintance as a song-writer. The principal instrumentalists were to be *Herr Pauer* and *Signor Bottesini*.—Among other music of the week, was announced a Concert by *M. Seckely*,—and a choral performance of English Cathedral music in Westminster Abbey, on Thursday last, for the *Choir Benevolent Fund*.

ROYAL ITALIAN OPERA.—The singing of Signor Tamberlik as *Don Ottavio* in '*Don Giovanni*' deserves a special word of notice on account of its excellence: yet more because it illustrates a principle. In it we trace the effects of employment in a superior repertory and among superior company upon a singer who is too true an artist to hold himself above the reach of improvement; and hence we derive the fullest justification for holding up the highest standards in the first-class establishments of Europe. So long as these are main-

* To make good our epithet, we may cite Mozart's overture to 'Die Zauberflöte,' Spohr's to 'Der Berggeist,' nay, even Weber's own to 'Der Freischütz' and 'Oberon.' In none of these is union of the grandiose and the fantastic so coherent or so sublime as in the overture under notice.

tained, there are always a hope and a probability of a line of accomplished vocalists being perpetuated. The current of taste is sufficiently set in the direction of dramatic effect to make the lover of music solicitous that in pursuit of this the share of music in Opera (a somewhat essential ingredient) be not encroached on. In his singing of 'Il mio tesoro' Signor Tamberlik fairly divides honours with Signor Mario. His demeanour, too, throughout the part is excellent, and restores it to the importance of a principal as distinguished from a secondary dramatic personage.—Of the great improvement of Herr Fornes we have heretofore spoken.—We are less satisfied than our contemporaries with the new *Donna Elvira*, Mdlle. Bertrandi.

It appears that Signor Ronconi is as little certain in his uncertainty as in his other proceedings. Here, at all events, he is in London, announced to appear in the course of next week.—Madame Viardot, also, has arrived.

DRURY LANE.—Halm's drama of 'Ingomar, the Barbarian,' having been elegantly and most pleasingly translated from the German, by Mrs. Lovell,—was produced on Monday, and met with extraordinary success. The spirit in which this piece has been conceived is thoroughly classic:—its plan being for simplicity and unity comparable only to that of the Greeks. Each act consists of a single scene; the division into five acts following strictly the several developments of the idea proposed to be historically illustrated. Gradually, but gracefully and with exquisite poetic feeling, each situation is artistically generated:—nothing is omitted through unseemly haste, nothing tediously prolonged from want of stage tact. All is thoroughly dramatic,—and no sacrifices are made to merely theatrical points.

The scene lies in Gaul, a century after the founding of Massilia (now Marseilles) by the Greeks; and the business is divided between the citizens of that town and the Allemanni who roamed the forest beyond its walls. Within the mural limits, the protection of civic law extends,—but no further: any citizen wandering beyond them, is liable to capture. Myron (Mr. Cooper), the armourer, has been seized by the barbarians,—and the ransom demanded for his liberation exceeds the means of his family and friends. Polydor (Mr. J. W. Ray), an avaricious merchant, who has been long a rejected suitor to his daughter, Parthenia (Miss Vandenhoff), has been in vain appealed to. The old miser even insults the maiden,—bidding her "save her father herself." The words strike her as oracular. She will herself undertake the sacred task. She seeks the wild haunts of the savages, and stands in presence of their dreaded chief, Ingomar (Mr. Anderson). The barbarian becomes interested in the maiden,—and accepts her as a hostage for her father until he can earn the price of his ransom. The maiden commences the duties assigned her without delay,—and begins to wreathe the goblets of the joyous chief with garlands. Ingomar is fascinated by her acts,—and her pretty talk about flowers, and beauty, and love, and the amenities of civilized life. The fascination grows; and for her society he neglects his office and his station. His companions remonstrate with him on his weakness,—and finally he is compelled to pronounce the maiden's expulsion from the tribe. But peril besets her:—the Allemanni are not disposed to let her depart in peace. Ingomar rushes to her protection; and, in the end, finds it needful to guard the fair hostage to her home. Once under the city walls, he prepares to part with Parthenia; but love has now acquired too much power to permit of the painful sacrifice. He consents to become a denizen of the town, and to adopt its habits, customs and modes of thinking,—to labour at the forge and in the field. Parthenia is of course his instructress. But she and her parents have an enemy in old Polydor; who buys up Myron's debts, and, becoming thus the poor armourer's sole creditor, claims the entire family as his slaves. Meantime, the Allemanni have surrounded Massilia; and the Timark proposes to Ingomar the duty of acting as spy in the camp of his former friends,—offering him in recompence a landed estate, an income, and Parthenia for a bride with a handsome dowry. He

rejects the temptation with scorn,—and his banishment is in consequence decreed. Then it is that Parthenia, in turn, shows her love for Ingomar. With him she will go into exile. Her purpose, however, is prevented by Polydor. On this, Ingomar surrenders himself as a slave, worth to Polydor as much as the whole family:—an arrangement to which the reluctant miser is compelled to submit. At this juncture, the Allemanni enter the town:—their only mission being to ascertain whether their quondam chief remains within the walls by his own consent. The reply is affirmative,—“Is he also free?”—“No!”—The Timark is astonished. Polydor's nefarious proceedings are then exposed; and the Timark himself undertakes to discharge the debt,—decreasing at the same time the expulsion of the miser. Thus, the lovers are made happy:—and the Allemanni are induced to found a neighbouring city.

Perhaps, a play of this kind is too didactic in its design,—but this objection is in part removed by the extreme simplicity and ease of the diction and style in which the sentiments are in this instance clothed. The performance was meritorious. Mr. Anderson was effective,—though occasionally bizarre; while Miss Vandenhoff by means of a series of beautiful and classical attitudes invested her part with a grace not inferior to that of her Antigone. Mr. Ray as Polydor confirms us in the opinion which we have long held in regard to him, that he is an actor of uncommon skill and original talent,—and Mr. Cooper as Myron gave to the impersonation the advantages of his great stage-experience. The *mise en scène* was carefully attended to,—and the scenes were beautifully painted and well set. The applause during the performance was frequent, and at the conclusion most enthusiastic. The fair translator was universally called for, and bowed an acknowledgment from a private box. The house was crowded.

HAYMARKET.—An operetta taken from the French 'Bonsoir, Monsieur Pantalon'—and entitled 'Good Night and Pleasant Dreams,'—was produced on Saturday:—the part of *Columbine* by Mrs. Fitzwilliam, and that of *Doctor Tititofolo* by Mr. Bland. The part of *Signor Lelio* was sung with some vigour by Mr. Caulfield—as was that of *Signor Pantalon* by Mr. Honey. *Lucrezia* was allotted to Miss Harriet Cawse,—and *Isabella* to Miss A. Romer. All these artists exerted themselves with zeal and success.—It is singular that the same piece and the same version should be produced both here and at the Adelphi,—both places being under the same management. What can be meant by this self-competition we find it hard to understand.

OLYMPIC.—'The Fast Coach' is the title of a little piece, by Messrs. Claridge and R. Soutar, jun., produced at this theatre on Monday. It shows out of how slight material a successful farce may be constructed. A nephew effects the old business of clandestinely marrying the very ward intended for him by his uncle,—he not having had the opportunity of previously identifying the lady as the object of his attachment. Mr. Phelice Phastley employs for this purpose his servant, Jeremiah Boldt in the capacity of a tutor; who in that character facilitates the necessary arrangements,—and is burdened with certain humorous saws anent education and other topics, which told well on the audience.—Mr. Compton had been absent from the theatre for some weeks, and his return was cheered. Mr. Leigh Murray, we find, has left the establishment altogether.

SADLER'S WELLS.—On Monday this theatre re-opened,—but only for a night. The tragedy of 'Fazio' was performed,—Miss Glyn appearing in *Bianca*. Her reception was as enthusiastic as her performance was vigorous.

M. LEVASSOR.—Regarding this clever artist's sayings and singings we have spoken so often in detail, as merely to be called on to announce his now "setting up" alone, three mornings in the week, till further notice,—to make the world of London laugh, and feel disposed to cry, if not to cry in earnest. Not all of the "funny Frenchmen" manage to take root in England, and to make their

humour generally acceptable:—from which we should be disposed to augur that those who do manage better than French—which means universal—in their fun. M. Levassor belongs to this number. No one can be more perfectly Parisian than he (witness his *Titi*):—he is still, however, not so loose up or hide-bound a Parisian but that he can make the Cockneys enter into the whimsies of another *Cocaigne* besides their own; while in some characters,—as the Schoolmaster—the Strolling Actor—which are of no country—he is no longer M. Levassor of Paris,—no longer the favourite of the *Palais Royal* (that was),—but a general representative, such as Sterne might have approved and Mr. Crummles envied. In brief, though the music of his inspirations be somewhat of the smallest, there are touches of genius in his impersonations:—and we must not let them pass without commending them to all who appreciate humour in a not very subtle manifestation.

MUSICAL AND DRAMATIC GOSSIP.—Once again the rumour is abroad that an English Opera, under the direction of Mr. Bunn, may be among the announcements of "the fall" and winter. Once again, then, let us do our part in pointing out that such a speculation can be made permanently and efficiently to succeed only by great clear-sightedness and discretion in the management, and an entire renunciation of all present attempt at grand opera, as that is now understood,—in which with a *Mario for Raoul* a *Grisi for Valentine* should appear,—not to speak of such trifles as a competent orchestra and chorus. Something analogous to the *Opéra Comique* of Paris might be formed in England, and maintained on English materials, both as regards composers and artists. For this are required, ready musical knowledge, finished vocal skill, and propriety of action,—but not first-rate physical or dramatic endowments. That the public would support such an establishment, may be illustrated by the simple fact that an entertainment of the kind is always being more or less coarsely given at some among our unmusical theatres. At this moment, for instance, there are two versions of M. Grisar's 'Bon soir, M. Pantalon' (founded on 'Twice killed' *operatized*) before the town. One of these—and competent witnesses assure us, the best—is that at the Adelphi; where the lady's part is well sung and played by Miss Kathleen Fitzwilliam, and where the concerted music goes with a nicely undreamed of in the days when, provided the opera-favourite could make his effect in 'My Old House at Home,' he cared little or nothing for the music of the piece or the business of the stage.

We are told that Mr. Augustus Braham has been engaged to accompany Miss C. Hayes to America, as principal tenor of the party.

The *Gazette Musicale* speaks in faint praise of the new opera by M. Ambrose Thomas, 'Raymond,' which has just been produced at the *Opéra Comique* of Paris. To this account may possibly be applied our last week's comment on the sympathies of that journal,—which we may confirm by adverting to the fact, that so little attractive proves M. Aubert's newest opera, that the somewhat hackneyed 'Le Prophète' is about to be produced forthwith, with M. Chapuis in the part of *Jean*, to the *Fida* of Mdlle. Alboni. From the new tenor much is expected.

A communication from St. Petersburg to the *Gazette Musicale* dwells in laudatory terms on the compositions of M. Rubinstein, the young Russian pianist, who was in England some seasons ago. M. Rubinstein is said to have written two pianoforte Concertos, a pianoforte Trio, and a Symphony of merit: and it is added that an opera by him, 'Dmitri of the Don,' is in preparation for the autumn.—From time to time we have been hearing of compositions by another amazing pianist, Herr Litoff, as works above the average quality. It would be most welcome if, in the present state of music, some opportunity could be afforded us of testing these things for ourselves. This can hardly, for the present, be expected to be done by the agency of the Benefit Concert:—so low have entertainments of that class been brought by the manner in which, of late years, their superficial attractions have been exaggerated.

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